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The ART NEWS

ESTABLISHED 1902

NOV 14 1934

VOL. XXXIII

NEW YORK, NOVEMBER 10, 1934

NO. 6 WEEKLY



A VIEW OF THE CHINESE TEMPLE ROOM IN THE FINE ARTS EXPOSITION AT ROCKEFELLER CENTER
This photograph shows a part of the exhibit of Yamanaka & Co. with its stone sculptures from Tien Lung Shan and a portion of the frescoes of Lung Men Seu.

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YOU are invited to
visit the Grand Central
Art Galleries Exhibition
at the First Annual Fine
Arts Exposition in the
Forum of Rockefeller
Center. The painting at
the right, by John Singer
Sargent, together with
other important paint-
ings by American
Artists, is included in the
Grand Central Display.

(Southeast Corner of the Forum-RCA Bldg.)



"PORTRAIT OF MRS. HOLMES SPICER"

By JOHN SINGER SARGENT, N.A., R.A.

NOVEMBER CALENDAR

15 Vanderbilt Avenue

- Until the 17th Watercolors and Etchings by JOHN E. COSTIGAN, N.A.
Miniatures by EDNA NEMOEDE CASTERTON.
Pastels by DOROTHY OCHTMAN, A.N.A.
- 13th to 24th Watercolors by ELEANOR PARKE CUSTIS.
- 19th to 24th Exhibition of Return Fellows of the AMERICAN ACADEMY IN ROME.
- 20th to Dec. 1st Drawings and Prints by JEROME MYERS, N.A.
- Evening of 22nd Annual Drawing of the FOUNDER'S EXHIBITION.

Fifth Avenue Galleries

- Until the 17th Paintings of Rockport and Gloucester by ANTHONY THIEME.
- 13th to 24th Portraits by CATHERINE P. RICHARDSON.
- 20th to Dec. 1st Paintings by CARL WUERMER.



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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, NOVEMBER 10, 1934

FINE ARTS EXPOSITION OPENS TO THE PUBLIC

Mrs. F. D. Roosevelt Addresses Brilliant Throng Assembled in Rockefeller Center Forum for Notable Event

Never, in all probability, has a more dramatic opening occurred than that of the first Fine Arts Exposition at Rockefeller Center. The remodeled Forum, with its graceful sweep of staircases linking the upper and lower levels, formed the perfect background for the throngs of distinguished guests who stood massed in eager attention during the initial ceremonies. And although thousands were present, the lofty reaches of the exhibition hall, hung with rare tapestries and rugs and decorated with great clumps of greenery, were so fitted to the occasion that there was no sense of crowding. The richly gowned women and their escorts were grouped around the upper court and the stairway, forming quite unconsciously one of those vivid compositions where certain tones of rose and white seem to repeat themselves like a *leit motif*. The sculptures, the tapestries, the rugs, and the vistas of the various exhibits opening directly off the foyer, dominated the scene with that assurance which can only come from the combination of a perfect architectural setting with assured showmanship.

Speeches

Mrs. Franklin D. Roosevelt honored the Exposition by officially opening it, while various other distinguished personages participated in the formal proceedings, which were directed by Mr. Karl Freund. These speeches were broadcast for half an hour over a nation-wide hook-up.

Arthur Woods

The first speaker was Arthur Woods, former police commissioner and chairman of the board of directors of Rockefeller Center, who welcomed the guests on behalf of the institution. Colonel Woods stressed particularly the significance of the Exposition as an indication of the great interest which the decorative arts have for so many Americans today and also mentioned the appropriateness of holding the display in one of the group of structures sponsored by that great patron of the arts, Mr. John D. Rockefeller, Jr.

Karl Freund

Mr. Freund then spoke again, emphasizing the great scope of the display and the many art forms it embodies, all "forming a continuous interlaced pattern."

"A city beautiful has been erected within this miraculous fairy land of activity, Rockefeller Center," he told his listeners. "Hundreds of designers, artisans and workmen were employed in the erection of wainscots and backgrounds and in the arranging and placing of the most suitable and most intriguing objects which could be found by the greatest experts in the art-creating and art-collecting world."

Introducing Mr. Frankel as the "dauntless knight of propaganda for art's sake," Mr. Freund said:

"I have been asked by the officers of the Antique and Decorative Arts League of New York City, sponsoring this exhibition, to give full credit for this great achievement to Mr. Samuel

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LOUIS XV PANELED LIBRARY SHOWN BY L. ALAVOINE & COMPANY AT THE FINE ARTS EXPOSITION

French Period Interiors Reveal Two Distinct Trends

By MARY MORSELL

In contrast with the large number of English interiors of the XVIIIth century, which are more or less traditional in spirit, the exhibitors of French period furniture at the Forum are representative of two distinct trends. On the one hand, there are the beautiful paneled rooms of Alavoine and the rich interior of Symons which will delight the purist by their definite emphasis upon boiserie and furniture for their own sake. On the other hand, one finds such firms as Edward Garratt and several others employing beautiful French furniture in the creation of interiors which are individual adaptations, strongly imbued with an essentially

modern spirit in arrangement, fabrics and lighting.

Alavoine & Company

Certainly, the great tradition in all its artistic subtlety is clearly apparent to even the casual visitor to the Alavoine ensemble. The library, paneled in antique carved oak, now in its natural state and finished only in wax, at once impresses one by its beautiful proportions and exquisite workmanship. Americans, in general, have seen but few rooms of this type, but they are as significant to their age as the paintings of Boucher, Watteau and Fragonard. Save for the upholstery of the needlepoint chairs, which to our taste

is too vivid for the subtle bloom of the woodwork and mantel, this interior evokes all that is finest in the French XVIIIth century style. The very texture and tone of the wood are ingratiating, while the balanced perfection of the panels, broken by overdoor paintings, long mirror and mantel, reflects that sense of proportion and measure which is so essentially Gallic. The carved ornament, crisp and playful, yet carefully subordinated to the architectural unity of the ensemble, is of a quality to delight connoisseurs. These exhibitors have been wise in placing very little furniture in this room. The fine old oak

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Beautiful Central Court Opens on Elaborate Period Rooms, Exhibits of Rare Oriental Art and Other Fine Displays

The major emphasis of the Fine Arts Exposition falls upon English XVIIIth century furniture and interiors, of which there is a representation which has, we believe, never before been equaled in this country. Although the sponsors of the display naturally regret that certain other fields, such as paintings by old masters, have not been represented in number and scope more consonant with the splendid holdings of New York dealers, the superb series of English rooms offers a unique opportunity to connoisseurs and students. For in the public collections of this city it is impossible to gain any adequate idea of the large variety of styles which were executed by the master cabinet makers of the Georgian era. The general aspects of the display and its amazing variety of treasures may be gleaned by our readers both from the special articles in the following pages and from Mr. Karl Freund's vivid descriptions which appear in his address on the opening night, reprinted in this issue.

The Samos Aphrodite

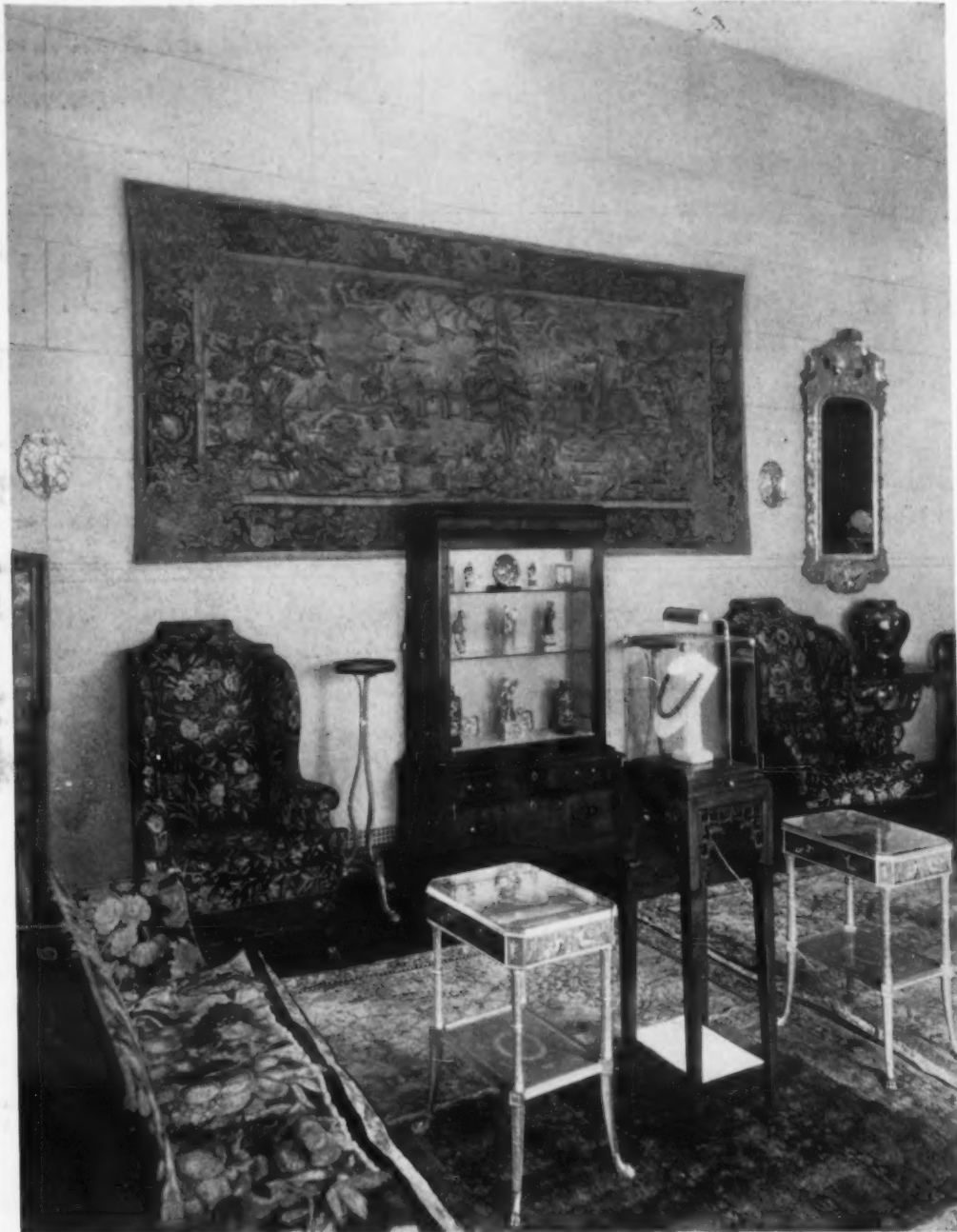
As is quite appropriate, the visitor to the Exposition enjoys upon first entering a restful and inviting vista, dominated by a few important objects of various periods. Standing at the entrance and looking down into the lower court, he immediately sees the Samos Aphrodite from the collection of French & Company. This sculpture, which is one of the outstanding features of the exhibition, may be studied without any distraction from surrounding objects, for it stands alone in the circular court from which the exhibits radiate. It is thus possible to examine carefully the various salient details of the figure which are pointed out in the catalog — the calm, unconcerned dignity of the head, of the type adopted from the first great period; the general proportions of the figure, indicating that the artist has closely adhered to the principles governing the ideal; the subtle deviations from the life form in the torso, which is built upon lines established by Phidias, and the pose itself in which the greatest possible relaxation is combined with suggested movement.

Initial Survey

Ascending the staircase, accented on either side by the handsome Renaissance tapestries loaned by French & Company, the visitor sees, before commencing his round of the many period rooms and individual displays, a selection of art which ranges from the serenity of Egyptian carvings in stone to striking pieces of extremely modern sculpture. From the collection of Arnold Seligmann, Rey & Company comes the beautiful XIIIth century French limestone arch from a Gothic

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Rockefeller Center Forum Thronged at the Brilliant Opening of the Fine Arts Exposition



TWO VIEWS OF THE EXHIBITS INSTALLED BY PARISH-WATSON AND COMPANY, INC., AND FRANK PARTRIDGE, INC., AT THE FINE ARTS EXPOSITION

(Continued from page 3)

W. Frankel, the man who has brought this heroic venture to a victorious goal.

"Mr. Frankel is indeed the spiritual father of this artful child. He nursed it from its incubator stage into fame and glory—and one need not think that Mr. Frankel was reposing on a bed of roses while preaching the all-importance of art in the past period of discouragement, the need of great sacrifice for the purposes of making all Americans art conscious.

"Persistently he called out to the hesitators, 'Why wait?' and he succeeded in organizing this great Salvation Army of art missionaries—the exhibitors—who caught his fire and brought their best treasures out of hiding for this great performance of decorative arts."

S. W. Frankel

"Mr. Karl Freund has been much too generous in his praise of my efforts," Mr. Frankel began.

"I am quite naturally proud of being the father of this exposition, which turned out to be such a beautiful and accomplished child, yet I am willing and even most anxious to admit that the child owes its perfections above all to the kindly and steadfast interest of our landlord, the outstanding art patron of our days, Mr. John D. Rockefeller, Jr., who showed his confidence in our enterprise in remodeling of his own accord the Forum Galleries in Rockefeller Center to suit the needs of our Exposition. Let me express publicly to Mr. Rockefeller my profound gratitude and that of all our exhibitors and associates in the Antique and Decorative Arts League.

"And now let me thank these exhibitors and associates who have spared neither time nor money to bring the artistic ideals of all periods to us in

such a perfect and understandable form.

"I want to express my gratitude to the exhibitors who generously sent to this great fair their most precious possessions, objects which until now had been kept in seclusion, perhaps only viewed by a privileged few.

"We believe that this eloquent expression of art appreciation has never been equalled in the art history of our country—I am saying this with humble apologies to our museums who, I see, are generously represented in this festive gathering, by famous and learned directors and curators.

"Our expositions will, we hope, supplement the efforts of the museums and multiply their visitors because art objects, shown as home furnishings as we have tried to present them, need no interpreter. You learn their language by seeing them about.

"Our mission will be accomplished when every good American has become a fervent art collector."

The next speaker was Mr. Hardinge Scholle, director of the Museum of the City of New York, who made the following interesting commentaries on the exhibition:

Hardinge Scholle

"New York is most fortunate in having a number of museums rich in collections which may be seen by the public any day of the week, but the art treasures which are in the possession of dealers are only seen by the occasional purchaser.

"The present Fine Arts Exposition in Rockefeller Center affords an almost unique opportunity for the public to view the endless variety of art treasures in the hands of dealers and shown under the most attractive conditions. Each firm has gone to the utmost pains not only to exhibit their finest possessions, but to assemble them in the most attractive as well as instructive way. The visitor may view almost every period and type of decorative art of Europe, the Far East and of our own country. Woodwork, furniture, wall decorations, textiles, silver, china, glass, are brought together to represent how

people lived in various countries in various periods.

"For anyone interested in acquiring beautiful things it is a treat; for anyone interested in education values it is an encyclopedia.

"The dealers who are instrumental in bringing the finest works of art available to our city, should be a source of pride. They are an important civilizing influence in our cultural life. They go hand in hand with the museum in stimulating interest in the past and its artistic tradition. But it is difficult for the dealer to place his wares before the general public, and that difficulty is overcome by such an exhibit as this.

"A rare opportunity is offered, and no pains have been spared to afford the visitor rich and delightful experience."

Mrs. Roosevelt

By this time Mrs. Roosevelt had arrived and amid a stir of excitement among the assembled guests, Mr. Freund introduced her to the waiting audience. He emphasized the fact that "the enthusiasm, the ingenuity and the hopeful energy displayed by the masters of this great enterprise has been amply rewarded by the gracious consent of the first lady of our land to launch this enterprise on its fairway to success."

Then followed a brief address by Mrs. Roosevelt, who with her usual graciousness and sincerity, spoke of the educational advantages to be enjoyed in the Exposition, and of the interest she felt in its widely varied representations of the art of the past. She also mentioned her own little shop and expressed her appreciation of the opportunity offered by the Exposition to display these "antiques of the future."

Charles Messer Stowe

The next speaker was Mr. Charles Messer Stowe, author and lecturer and beloved counselor of all beginning collectors, as well as the energetic "Quester" whose column in the *Sun* is eagerly awaited each week by a large circle of readers.

"Those who have to do with artistic effort know that there is an intense joy to be had in bringing beauty to others," Mr. Stowe affirmed. "The exhibitors in this exposition may be tired, they may even be a little cross because of the strain they have been under in getting their displays ready on time. But the smiles they wear as they greet their guests tonight are not masks. They are genuine. They come from hearts satisfied that all their labor has been worth while because they know that the sum total of their efforts has resulted in a pageant of art such as has never before been accomplished in this country.

"This exposition is of especial value to the nation just now because it comes at a time when much thought is of necessity being given to refurbishing our homes. For some years, as the dealers exhibiting here may be aware, little money has been spent on those forms of art expression which help to make a congenial home. Happily that cloud of gloom which has hung over the sale of the fine arts is not so dense as it has been. Many who are exhibiting treasures of beauty here are counting on this display to push the light of beauty still further through the murk. I think that their faith is well founded. I have seen many exhibitions of antiques and the fine arts. I have never seen one where so unanimous and wholehearted effort has been made to present the cause of art in the home so plausibly and so convincingly.

"I am glad of this opportunity to talk to my readers throughout the country for a moment, and to my friends in the Middle West, in Washington in Oregon and in California, I might suggest that if they are contemplating a visit to New York, by all means let them come during November, when the Fine Arts Exposition will add immeasurably to their pleasure and the profit of their souls."

Survey of Exhibits

Concluding the broadcast, Mr. Freund skillfully presented to the radio audience a vivid picture of the pageant of the arts on view at Rockefeller Center and emphasized especially

some of its most sensational and rare attractions. He stressed the fact that it was impossible to treat with impartial fairness a show of this magnitude, in which even the most humble objects are of singularly good quality. First of all he called the attention of his audience to the Samos Aphrodite in the stairwell below, conceived by a disciple of the immortal Greek, Praxiteles, and emphasized the fact that it portrayed a woman so perfect in form and so free from particular expression or suggestion as to typify a goddess. Then, with overtones of humor, Mr. Freund emphasized the strong contrasts in style presented by the controversial modern Venus by Jacob Epstein, which he predicted might well in her featureless profundity start a violent battle of pros and cons among the visitors. However, the speaker pointed out that those who felt enraged by the Epstein conception could wander over to the lovely Canova fountain, representing Venus rising from her shell, and forget their rancor before the charm and the delicate femininity of this work placed against a lapis background.

Among the Chinese sculptures, Mr. Freund singled out the sandstone sculpture from the great period of Khmer civilization. "No doubt," he said "the Indo-Chinese believed in the godliness of a lady's smile, because it is clear that this serene creature smiles at you, though elusively and enigmatically."

Then, turning to various representations in both sculpture and painting of the sterner sex, Mr. Freund vividly pointed out the striking characterizations of Chinese emperors and court dignitaries to be found in the fascinating temple on the lower level of the Forum. Of the XVIth century, he called the attention of his audience to the portrait of the glamorous Gabriel Tadini by Titian, artillery commander of the Emperor Charles the Fifth and among the works of the following epoch, to Rembrandt's great portrait of the vigorous young Marquis d'Andelot, putting on his armor.

Turning to Whistler's sensational

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French Interiors In Fine Arts Show Extremely Varied

(Continued from page 3)

flooring is bare save for a rather small Polonaise rug. The emphasis falls right-ly upon that spaciousness and restraint which is far more characteristic of France in her great epoch, than the ornate and lavishly gilt rooms which have too often been assembled in the name of Louis XV.

The petit salon, which opens off the library, has been designed and executed by Alavoine after the very best antique documents of the period, and its gaiety of color and lighter spirit makes a most effective contrast with the aristocratic restraint of the library. The polychromy, which is delicate in tone, is in accord with the more exuberant carving of the panels, while Chinese porcelains, a delightful mantel garniture and little occasional tables, all unite in giving this room that atmosphere of gay formality, so deeply characteristic of the era. Certainly this little salon should convince many visitors that the spirit of the past can indeed be recreated, when its interpreters are steeped in the lore of the age and imbued with a deep respect for its subtleties of craftsmanship and color.

Symons, Inc.

Turning to the French room done by Symons, Inc., one finds that the emphasis is upon the productions of the master ébénistes of the Louis XV and XVI periods. However, the setting which has been designed by Sarah Hunter Kelly is enhanced by such clearly decorative accents as the case of white porcelains between the green silk curtains, while the lighting effects, arranged by M. Jacques Paulhon, deftly compensate for that soft glow of candlelight which the modern exhibitor must deny himself. Primarily, however, the setting has been designed to heighten the beauty of various pieces of furniture, produced by the great craftsmen of the Louis XV and XVI eras. Typical of the work in ormolu and marqueterie, in which France reigned supreme, is the oblong commode by Oeben which was formerly in the collection of Viscount Gormaston. Here one may study that genius for combining beauty of proportion with the most delicate and intricate detail, which marks the works of the true masters of the period. Also by Oeben are the two encoigneurs, inlaid with parqueterie, upon which rest the charming candelabra by Falconet. Other pieces by famous craftsmen of the period are the Louis XV library table, mounted in ormolu, by Woolf, and the mosaic cabinet by Weisweiler, which suggests in its decor, the influence of classical Italian motives.

The Louis XVI style is seen in especial purity in the circular table, formerly in the collection of the Earl of Craven. Here the form has an aristocratic restraint, while the decorative phantasy is confined to the porcelain top and stretcher, enriched with floral bouquets. Little tables bearing fresh flowers are a welcome intimate touch to a room whose designers have realized that even museum specimens gain in appeal through the warmth of human values. The English room by Symons and the "little museum", filled with rare church art and other antiquities, are described elsewhere in this issue.

Isabella Barclay, Inc.

A more informal spirit marks the rooms designed by Isabella Barclay, in which the decorative inspiration is derived from a French manor house of the late XVIIIth century. Here, despite adherence to period, one feels definitely the strong personal predilections of the designers in their choice of dom-



NEO-CLASSIC ROOM SHOWN BY McMILLEN, INC., AT THE FINE ARTS EXPOSITION

inant elements in the decor. In the little salon, precedence is gallily granted to Joseph Dufour's wood block paper in full color, recounting with obvious relish the adventures of Telemachus in search of his father, Ulysses. The simple walnut bergères, the tables, and the other pieces of furniture in the room, have obviously been selected for their discreet and retiring elegance, which resides in the almost austere form and in the soft luster of the old walnut, unadorned with either inlay or polychromy. The effects produced by the soft bloom of color in the Aubusson rug and the pale luster of the old marble mantel have, one realizes, been lovingly studied by one who has been feeling for the decorative nuances which are so essentially French that they tend to evade the average American.

In the garden, also, which opens off this sophisticated, but very cozy little salon, there is an equally individual choice of objects. Against the background of lattice and shubbery, the baroque benches display a rococo exuberance of shell and branch motives, which seem to escape joyfully from the restraints of tradition, while the stone figure, quaintly revealing the Gallic conception of "L'Amerique de l'époque de XVIIIe Siècle" is equally far removed from the serenely classical standards of French garden sculpture of the period. As for the little room with the very rare and beautiful Castiglione panels, we regretfully abandon it to another reviewer, since it is furnished with English pieces, and is, therefore, outside the province of this article.

Ernest L. Brothers

The Louis XV interior, designed by Ernest L. Brothers for the Philco Radio Corporation exhibit, veers quite naturally and suitably back to a more conservative and impersonal taste. Although inspired by the French XVIIIth century tradition, this combined music room and library has been to a certain extent modernized to conform with contemporary ideas of comfort and liveability. The curves of the paneling, which comes from an old French chateau, are repeated in the graceful lines of the furniture which is of very simply carved walnut. The focal point of the ensemble is, naturally, the central alcove in which is installed the new model Philco of remarkable tone and range. The restful color harmony of soft green and cream, gently accented by the tone of the old marble mantel, the French XVIIIth century color prints and the Boucher subjects set in the paneling, are all discreetly subordinate.

MODERN PERIOD DECOR.

Interiors using the inspiration of antique furniture to dramatize the stylistic trends of various epochs are to be found in three striking rooms in the Fine Art Exposition—those of McMillen, Edward Garratt and Elsie de Wolfe. Here the designer is freed from the limitations of period restraint and

can within the range of his phantasy introduce both modern elements and ingenious adaptations which heighten the effectiveness of the central theme.

McMillen, Inc.

Turning first to the neo-classic room of McMillen, one finds a subtle blending of the achievements of Italian XVIIIth century craftsmen with the modern classicism of Bernard Boutet de Monvel, who has executed the panels for the walls. Spaciousness and calm are the initial impressions created by this modern music room, with its French harp standing between the wide windows shaded by Venetian blinds. One is then conscious, upon closer study, of the delicate discrimination in both color and individual objects upon which the elegance of this room depends. The prevailing tones of green and white are repeated in the furniture, which includes both Venetian and Lombardian pieces. The walls and curtains are of a shade of white toning in with the de Monvel panels, while the ebonized floor has a brass inlay. The classical motives, the grotesques and the white pastiglia decoration which appear in some of the furniture, provide just the caprice necessary to vitalize the classic calm of the ensemble.

Nor are any visitors likely to neglect the extremely clever model rooms which McMillen is also exhibiting in shadow boxes. These highly sophisticated doll houses will undoubtedly be one of the most talked of features of the Exposition, for every detail has been worked out with the greatest care. There is the modern foyer in black and white with panels by Jan Jut; there is a fascinating library with panels by Van Day Truex and a miniature drawing room with overdoor by Boris Lovet Lorki. Down to the smallest ornament, these interiors have been planned and fashioned as carefully as if they were to be permanently installed. And each bears unmistakably that hall mark which McMillen impresses on all its creations. Like several other decorators, McMillen has effectively used a garden vista as contrast to the formality of the rooms.

Edward Garratt, Inc.

In the room done by Edward Garratt, a strong flair for period adaptation in the modern style is also clearly evident. Here it is interesting to study the effects which have been inspired by a single piece of furniture—a Directoire bed in acier with bronze doré medallions. The mantel with its blending of polished steel and antique and modern glass; the Empire green of the walls with their almost heart-shaped niches filled with porcelains and the selections of urns, candelabra and bronzes all display great imagination in dramatizing the somewhat aloof charm of the pure Directoire in such a way as to bring it into intimate relation with our own times. And since this interior is so strongly dominated by individual style, such pieces as an Adam pine cabinet,

Chinese and European decorative porcelains and Louis XVI side chairs play their carefully thought out role in a way that is a definite tribute to the skill of our modern decorators. In view of such virtues, it is unfortunate that the display space is a little too restricted for the number of objects shown.

Elsie de Wolfe

Turning into the Venetian dining room by Elsie de Wolfe, which has already drawn tremendous crowds of admiring visitors, one finds a room in which one instantly visualizes very beautiful ladies of indisputable chic, garbed preferably in white satin. The shimmer of glass and silver fabrics, the discreet glow of indirect lighting, and the antique mirror table in the center of the room are the most striking features at first glance. Then, on closer inspection of the various elements which play their part in this very aristocratic blending of the modern with the antique, one realizes the function of the beautiful Kang'hai coromandel screen flanking the entrance hall on both sides. This specimen, with its scenes of court festivity on the occasion of a Prince's birthday, is in tones of gray, white and beige on an aubergine ground. It is these colors which echo throughout the room, accentuated by the reflections of many mirrors. The bowls of crystal fruit in the corner niches gather the color harmonies into a single chord, to be dispersed again in the aubergine upholstery of the Venetian chairs and in the silver curtains. The lighting effects, achieved by Rudolf Wendel, Inc., have been worked out on the principle that lighting must create an atmosphere of gaiety and bring into clear relief all objects displayed. One of the most charming features of the room is the view of the terraced garden with playing fountain, which is seen beyond the open French window.

Little Gallery

Italian furniture of the earlier period appears to be somewhat neglected in the exhibition and it is only the Little Gallery, which also features beautiful glass and a large group of hand made silver by Arthur J. Stone, which shows many specimens of the XVth and XVIth century. And so one enjoys especially in this exhibit the sober dignity of Florentine tables and chairs of the early Renaissance, a Tuscan credenza with paneled doors, a Veronese armoire and a XVth century North Italian chest, similar to one which appeared in the famous Davanzatti sale. It is a tribute to the integrity and simplicity of Mr. Stone's work in silver that the tea service, candelabra, fluted bowl and other pieces from his hand blend so serenely with the cabinet work of one of the greatest art epochs. Another feature of this room are the two examples by Benedetto da Maiano—a stucco plaque depicting the Madonna and Child and an interesting terra cotta bust.

Silver and Laces Well Represented By Exquisite Pieces

Although beautiful pieces of antique silver appear as part of the period setting of such rooms as those of Vernay, Partridge, Sussel and French & Company, James Robinson's large display provides the only extensive survey of the art of the silversmith from the Elizabethan period to the late XVIIIth century. Among the decorative arts, silver is especially significant as a reflection of the tastes and mode of life of the aristocracy. The robust spirit of the pre-Elizabethan age is expressed in the sturdy form of the extremely rare maplewood and ivory tankard from the Hallstone collection, made before silver came into general use. The stoneware jug with wrought silver cover, which naturally ranks as an outstanding feature of the Robinson collection, shows the next step in the development of drinking vessels during the adventurous, but sometimes primitive era of the Virgin Queen. Such pieces as the James I "pineapple" cup, the Charles II tazza with its rich repoussé work and the very early Irish "monteith" of the Queen Anne period, all express in form and execution of ornament the psychology and conception of luxury during their respective eras.

The long Georgian table in the entrance room, covered with a lace cloth and set with a richly pierced epergne, candelabra and other silver in finely wrought patterns is most impressive in its presentation of the splendor characteristic of a formal dinner in England during the XVIIIth century. One of the most noted silversmiths of this period, Paul Lamerie, whose repoussé work has a special crispness and individual style, is particularly well represented in the exhibit by pieces which were originally in the collection of various members of the British aristocracy. The mahogany and satinwood furniture from Dawson, Inc., which forms such an appropriate background for this exhibit, is discussed elsewhere in this issue.—M. M.

Laces

In a small room hung with soft blue silk, a finely selected group of laces is shown by Max Littwitz, Inc., constituting the sole exhibit of this phase of art in the entire Exposition. The pieces are shown on the walls or on tables and stands draped with the same blue fabric which provides an ideal background for the delicate intricacies of fine lace patterns. A blue and gold carpet (Kent-Costikyan) carries out the predominant color note, while four exquisite samplers from Mr. Littwitz' private collection, two silk petit point chairs from the same source and silver bowls with fresh flowers add subdued touches of color which enliven the ensemble but in no way detract from the exquisite sheerness of the laces. It is a tribute to the organizers of this display that they have chosen only the limited number of museum pieces which can be shown to advantage in so small a space. Owing to this competent installation every exhibit may be studied and examined in detail.

Each long wall of the room bears one banquet cloth hung to show its full beauty. The center panel of one of these cloths was presented by Bonaparte to Josephine and bears the symbolic figure of the bee in the design. The other is of Point de France with subjects by Nicolas Lancret. The bridal veil of Valenciennes lace, presented by the Empress Eugénie to the Duchesse d'Aumale is draped over a standard in such a manner as to reveal its superb texture. The long tables at either side of the room, small corner tables and the end walls display a dinner set of Point de France with designs by Watteau, and numerous smaller specimens of Flanders lace, Point de Colbert, Point de Milan, Gothic Reticelli, Guipure, Point de Venise, Malines, Vieux Blanche and other notable types. The display is representative of the art of the various important lace-making centers in France, Italy and Belgium and in its tasteful arrangement as well as superior quality comprises one of the most attractive small exhibits of the show.—J. R.

ENGLISH INTERIORS RECREATE SPLENDORS OF THE

Blending of Comfort and Beauty Give XVIIIth Century Rooms Great Appeal to Americans of Cultivated Taste

By ELIZABETH RIEFSTAHL

Of all the great periods of decoration, there is perhaps none more nearly attuned to the life of contemporary America than is the XVIIIth century as manifested in England. During the course of a hundred years, English decoration ran the whole gamut of changing styles as developed on the Continent. It was soberly classical, elegant, magnificent, playful, as the mode required. But the chord of homely comfort was never lost in the rippling arpeggio. English rooms were made to be lived in, English furniture to be lived with and enjoyed.

Perhaps that is why there is such an emphasis on XVIIIth century England in the exhibits of the Fine Arts Exposition. It is, at least, one reason. A second equally valid reason is that the period is one in which English decorative art reached its greatest heights. The age produced that happy combination which is all too rare—skilled craftsmen, designers led by architects, and patrons with taste as well as money. The result was a wave of creation, influenced by, but in its turn influencing the Continental styles.

New Yorkers who are desirous of learning something of the period which fathered American decoration of Colonial and Early Republican days will find the Fine Arts Exposition an excellent laboratory. The Metropolitan Museum of Art possesses a number of pieces—some of them very important pieces—of English furniture, but there are no interiors and there are many gaps to be filled. For the English XVIIIth century the Exposition, on the other hand, offers a fairly complete picture. The earlier periods are less well represented, but there are notable examples from the Elizabethan period down, which help give an idea of what preceded the great creative burst of the XVIIIth century.

Elizabethan Paneled Room

The feeling for material that is evident throughout the history of English furniture is already apparent in the Elizabethan paneled room of about 1590, coming from Bellaport in Shropshire, which serves as a background for the exhibit of Messrs. Stair and Andrew. There is perhaps no material less yielding to the tool of the wood-carver than English oak. Partly for this reason, partly because ornament was being experimented with rather than understood, earlier English pieces are often rather crude in detail. The room of Stair and Andrew is an exception. The over-mantel, the only elaborate carving in the ensemble of rectangular panels, has swing of design and finish of execution. The room is entirely lacking in Elizabethan heaviness. The soft, deep color of the panels, as Messrs. Stair and Andrew have shown, can serve as a background for furniture of later periods. Without attempting to suggest a finished interior, they have grouped about the fireplace such pieces as a high-backed settee of the period of George I, an extraordinarily light and graceful specimen from a time that had not quite shaken off the heaviness of its ancestors, and two Chippendale chairs of about 1750. The mirror to the left of the fireplace is an unusually fine example dating from about 1715. The choice of these later pieces, as is evidenced by the rest of the collection, was not for lack of earlier furniture. Among



ROOM IN THE STYLE OF THE ADAM BROTHERS SHOWN BY THE DANIEL H. FARR COMPANY AT THE FINE ARTS EXPOSITION

the specimens on exhibition are a very fine Elizabethan court-cupboard, a massive table with melon-shaped supports and stately oak chairs of the early XVIIIth century. Other early oak pieces may be seen in the background provided for the porcelains of Mr. Parish-Watson by Frank Partridge, Inc.

The Livable Interior

A few years ago, the story went about New York of a visiting foreigner who was shown over one of our palazzi in which each room was an all-but-flawless reflection of some great period of decorative art. At the end of his round, he sank, or tried to sink into an excellent example of Italian Renaissance chair-making, and said, "It is superb, wonderful—but" (he turned to his hostess like a tired child) "is there any place in the house where you can eat a soft-boiled egg?"

The interiors in the Fine Arts Exposition practically without exception avoid that perfection which is death. There is no pedantic fidelity to a period. Interior decoration has gone a step beyond that. It creates rooms to be lived in and enjoyed, and, indeed, in doing so, recreates an atmosphere perhaps more faithfully than it ever could by limiting the furnishing to a given period and style. The living-room and dining-room of French & Company are a case in point.

The drawing-room is of modestly ample dimensions. It could easily fit into one of our better Park Avenue apartments. The pine paneling from Ashley Park, Walton-on-Thames, is painted in soft ivory with green trimmings on molding and carving. Here already is a concession to modernity; for the paint is rubbed down to show the marking of the wood through its soft film, a subtlety it undoubtedly did not possess when it was born. The furniture, like what may have been originally in the room, reflects a number of styles from the late XVIIth century down. It includes a high-backed chair of about 1690, beautifully carved and covered with fine needlework; a set of walnut chairs of a slightly later period, with skillful inlay after the Dutch fashion in their graceful, softly lustrous backs; and a pair of rare elaborately carved chairs showing the influence of Daniel Marot. This famous Huguenot architect, designer and engraver, left his imprint on French decoration of the periods of Louis XIV. He

was compelled by the Edict of Nantes to flee to Holland in 1685, where he entered the service of William III, and where his style took on a tinge of the Dutch manner. A pair of similar "Marot" chairs is to be seen in the Metropolitan Museum of Art, and the Partridge Collection in the Fine Arts Exposition shows one of a set of eight undoubtedly subject to the same inspiration, with their fat, yet graceful foliage and their late-Renaissance motifs.

With such pieces of earlier styles, later Georgian pieces are combined in the drawing-room of French & Company into a harmonious ensemble. There is no studied "color-scheme." But the rich shades of the tapestry at the back of the room, its soft greens, its deep and lighter reds, play in a very subtle manner with the Isfahan carpet, and with the mille-fleurs needlework on an unusual Queen Anne armchair, the wings of which end in playful volutes. They repeat themselves in the green on the walls and the green Kang'hsi birds on the mantelpiece. The glance over and are reflected in the lustrous surfaces of the furniture. And the light, soft tones of the paneling pervade the whole with a gay and changing atmosphere, letting in sufficient out-door brightness so that the room is warm with the warmth of sunlight and never stuffy.

Of the tapestry, a word in passing. It has particular interest for Americans as one of a set made in the Soho manufactory for Elihu Yale. Other tapestries of the same set are in the collection of Yale University. The subject, at first glance "Chinoiserie" and indeed in the "Chinese" manner, is Indian. Equally rare is the small but charming Mortlake tapestry of the firescreen in the French & Company drawing room.

Across a Neo-classic hall is the dining-room, with pine paneling from Hamilton Palace, the estate of the Duke of Hamilton, famous for its art collections. This room, painted in white with touches of gold, is in its original condition, save for the filling of the panels; formerly they contained brocade, but now they are filled with graceful painted "Scènes Champêtre," works of a French artist of the XVIIIth century. Among the furnishings of the room are a series of very fine Chippendale chairs and two console tables of circa 1740 supported by gilded eagles, still reminiscent in their truly British solidity of the Kentian style.

Pine Versus Paint

Arthur S. Vernay, Inc., shows paneling of quite another type in a library of about 1730 from High Street, Stoubridge, in Worcestershire. This room is characteristic of the classical trend of the early part of the XVIIIth century. Fluted pilasters, elaborately carved

capitals, rather exaggerated broken pediments over door and fireplace—all the elements of an heroic age are there. And yet the room has the charm and the warm intimacy that are so essential to comfortable living, and so hard to attain. It is rather low and not over large. The bookcases (as they should be in every well-regulated library) are sunk in the walls. The contrast between the warm blonde tones of the natural pine and the rich colors of the bindings is very pleasing. The room is a cozy room, and I fear that if it still showed its original paint, it would not be. Pine in England is predestined for paint, and a room of this type must have been painted and even perhaps not too discreetly gilded. Here the modern decorator again very wisely sacrifices absolute historical accuracy to expediency. No painted room could invite one to a book in front of the fire as does this quiet wall, glowing tawny in the reflected light.

Among the furnishings of the library are a number of walnut pieces made in the early XVIIIth century, before the vogue for mahogany drove this fine English wood into the limbo of outworn modes. They include a William and Mary table with fine inlay in the top, a pair of Queen Anne walnut side-chairs of beautifully marked wood and fine form, and a gracious little kneehole desk from about 1720. Other good walnut specimens of this period may be seen in the Partridge exhibit, which has also a walnut kneehole desk from the reign of Queen Anne, a charmingly architectural little secretary-bookcase from about 1720 and an earlier walnut secretary-bookcase (William & Mary) on slender, turned legs.

The Traditional Style

The dining-room in the Vernay exhibit is characteristically English, with its brown-and-white marble mantelpiece from Berkeley Square, sculptured in sedate classic design and its lustrous Chippendale furniture. Here one meets one of several fine examples of Irish Chippendale to be found in the Exposition, a massive side-table with the richly carved apron characteristic of that buoyant style. Another good example of Irish Chippendale is in the little entrance hall to the Symons exhibit. On the wall of the Vernay dining-room a pair of sconces upheld by birds recalls another phase of Chippendale's versatile art.

A sitting-room with painted furniture opens up a comparatively infrequent phase of English decoration. Painted furniture was perhaps less common in England than on the Continent, for the English cabinet-maker loved his woods; and in the nature of things such pieces as existed in the XVIIIth century

have not often survived the vicissitudes of wear. This little sitting-room, gay with quaint paintings and the fine china for which Vernay is justly celebrated, boasts specimens from a set of shield backed Hepplewhite chairs, very graceful in form, which are painted in garlands and floating ribbons. A very similar chair is in the Metropolitan Museum of Art. A Sheraton love-seat, painted and gilded, with two chairs to match, from the collection of Charles E. Fitzgerald, Berkeley Court, London, and a fine Sheraton china-closet with extraordinarily minute and gay flower designs on a background of lustrous mahogany, complete the furnishings of this room. The long gallery of the exhibit shows a pair of elliptical Sheraton commodes in satinwood, with lusty flower garlands. And in the same gallery, two graceful satinwood tables with fine inlay are to be noted as particularly successful specimens of the "French style."

It is hard to leave the Vernay exhibit without reference to the fine china, which boasts all but unique specimens of the XVIIIth century ceramists (including a set of one hundred and one pieces of the Hague manufacture, founded around 1775 for a brief career of eleven years; survivors of the fine china made by this manufactory which produced the best ever made in Holland are extraordinarily rare), and it is impossible to leave without reference to the clocks. Among them are a grandfather clock by Joseph Knibb, dated 1695, with characteristic ebonized case and twisted colonettes, and a fine specimen from the hand of Thomas Tompion, "the father of English watchmaking," a dignified clock in a walnut case, which was formerly in Buckingham Palace.

Chinoiserie

It is impossible to conceive of an English XVIIIth century interior without some echo of the Far East, which so filled the imagination of the period. No phase of decorative art was without its Oriental tinge. Textiles, needlework, wall-paper, furniture, all have their *chinoiseries*. Edward I. Farmer has created an English living-room full of Oriental associations. A warmly neutral, tawny carpet, plain walls of a lighter shade, touched with gilding, serve as a background for fine Chippendale furniture and Chinese porcelains and other objets d'art. The central motif about which the room is grouped is composed of a beautiful Chinese Chippendale settee and table, the former covered with a gay needlework, the rich colors of which lend warmth to the room. Carved Chinese semi-precious stones and Chinese porcelains form the bases of lamps effectively placed to give a softly diffused light.

Among the Chippendale pieces are a rare set consisting of an armchair and two side-chairs with fine carving and a pair of Chippendale armchairs in the style of Louis XV. These chairs once gilded have been stripped to show the natural, very fine pearwood. They are covered in most diverting needlework representing bucolic scenes.

Other specimens of *chinoiserie* crop up in almost every exhibit. The English room of Isabella Barclay sets in its soft green walls panels of painted wall-paper from the Peking school in which the French Jesuits, Attiret and Castiglioni, sought to teach their Chinese pupils the secret of European perspective. These panels show graceful Chinese personages in rooms that are determinedly three-dimensional. Isabella Barclay presents another interesting bit of very early *chinoiserie* in a painted canvas fire-screen of the Queen Anne period with a fanciful Chinese scene.

Fine pieces of Chinese Chippendale—the table is particularly to be noted—are included in the Partridge exhibit. They include a most amusing pagoda-topped cabinet of fine workmanship. Another pagoda-topped cabinet is in the little Vernay sitting-room, where a pair of paintings on glass of Shakespearean scenes executed by Chinese in the French manner bear it company! The drawing-room of French & Company has two corner-cabinets in English lacquer with Chinese scenes, and the Symons drawing room has a charming and most unusual Chippendale commode in the French manner in an imitation of Coromandel lacquer.

The "French Style"

All of the great English designers executed furniture in the French manner. If you except a little writing table and a small commode, neither of great

PAST IN MANY STYLES AND PERIODS AT EXPOSITION

importance. I cannot remember a piece in this manner in the collection of the Metropolitan Museum of Art. The Fine Arts Exposition offers several excellent specimens, light and graceful, with the curved legs typical of the Louis XV period, yet more ample, perhaps, than the French pieces, and with a hint of forthrightness that keeps them British in spite of all temptations to be French.

A very fine Hepplewhite settee in the French manner is shown in the Farr drawing-room. A second, similar settee, with armchair to match, are in the Norman Adams exhibit. A pair of Chippendale Louis XV bergères of extremely beautiful quality are in the Symons drawing-room. These were formerly gilded, but have been stripped the better to show the fine carving. The Farr collection has a beautifully carved mahogany Chippendale commode. To quote all the pieces in this style in the exhibition would mean a catalog too long and too dull for reading. Let me say only, that the amateur and student can find material for study of this phase of English furniture-making that would otherwise prove difficult of access in New York City.

An Adam Interior

The architectural setting of the Farr exhibit is the work of Ernest L. Brothers, who has incorporated old elements in a modern Adam reconstruction in a beautiful and convincing manner. The drawing room, with its fine Adam mantel piece, is accented by a blue and white entrance hall with original carved doorcase and mahogany door from 17 Stratford Place, London.

The drawing room is in green and yellow, with touches of red. The color-note is struck by the rare English (probably Axminster) carpet of the mid-XVIIIth century with a floral pattern in the style of Savonnerie. Its rich yellow background, the green and deep crimson of its pattern, are picked up in the damask upholstery of the furniture, in part green, in part red, and echoed in lighter tones in the green and ivory walls. Among other notable pieces of furniture the room contains, should be mentioned the early mahogany writing chair, dating from about 1735, with characteristic cabriole legs, beautifully carved at the knees with lion mask and ending in paw feet, the mahogany silver table carved with acanthus which was exhibited at the London antique show in 1933, and a charming round desk in the Sheraton manner.

The room also shows a most effective use of British painting of the XVIIIth century.

Satinwood and Silver

As a background for the gleaming silver of the Robinson collection, Dawson, Inc., has provided a setting of fine English furniture. One enters a sumptuous dining-room furnished with a side table of about 1830, its ram's heads and rich carving still reflecting the massive classicism of Kent, and with an extraordinary set of ladder-back Chippendale chairs of very subtle carving. On the floor is a rare Irish carpet, loom-woven toward the end of the XVIIIth century in a design of amorini, garlands and figures of abundance bordered with rollickingly fierce lions.

The drawing-room shows the XVIIIth century in another mood—the mood of satinwood. The set of graceful Sheraton satinwood chairs, a Sheraton desk in the same material and a pair of very fine Sheraton card-tables in the French manner, with painting and inlay, form an ensemble that has a blonde gaiety which is in marked contrast to the rich mahogany mood of the middle-century. Many of these pieces (and other similar specimens will be found elsewhere



VIEW OF THE PANELED ROOM FROM HAMILTON PALACE SHOWN BY FRENCH & COMPANY AT THE FINE ARTS EXPOSITION

in the Exposition) show the influence of the dainty classicism of Robert Adam.

The Old English Spirit

In the first room of the Norman Adams collection is an all-but-unique piece, a semi-circular Sheraton mahogany hunting-or drinking-table, banded with satinwood, placed, as was its wont, before a mantelpiece in stripped pine with graceful classic ornament. Such drinking-tables were used in the late XVIIIth century, after the departure of the ladies (God bless 'em), for comfortable drinking before the open fire. It formerly had supports for the safe holding of the decanters. These have been removed. Otherwise the table is in its original condition—and is quite adaptable to American urban life.

The white-hung drawing room of Norman Adams has a quiet remoteness that is most restful. The French style settee, already mentioned, is placed against a background of a wide bow window. To the right is a stripped pine fireplace with architectural overmantel of about 1730, furnished by Stair and Andrew. A similar fireplace, also from Stair and Andrew, is in the English room furnished by Vernay for *Fortune* magazine. To the left of the Norman Adams drawing-room is a rare example of the pre-Chippendale use of mahogany, a secretary-bookcase of fine de-

sign, dating from about 1725. Another notable piece in the collection is a Sheraton sofa-table of very elegant curves, and a carved mahogany chair with ribbon and wheat-ear carving which shows Chippendale as a follower of the French style and indeed is said to come from his own shop.

Other Interiors

Among successful interiors using English furniture is that of Symons, Inc., which has as a background a jade-green wall set with painted ovals of colorful birds that recall the fanciful birds of Chippendale. These birds are, however, of French origin, from the hand of Jean Baptiste Belin de Fontenay. Some of the more notable pieces of furniture in this interior have already been described. The room is perhaps a trifle shadowy, but on the whole effective.

A most interesting English room is that of Bertha Schaefer. This room has been described as one in which you could sit down and knit. This does not mean that it is homely. It is, rather, homelike. The furnishings are chiefly of the later periods (I hesitate to use the coverall of "Regency") and include some charming specimens, among them a late Sheraton bookcase of simple proportions and beautifully grained wood. A Regency candelabra in bronze, gilt and crystal, shows, characteristically,

Diana and her hounds. The treatment of the windows, with their graceful, old-gold draperies is particularly successful.

Miss Josephine Howell shows English Regency furniture in a charmingly personal sitting-room against a background of old French wall-paper. This paper, in a design of lacy draperies, is of subtle pearl and smoky pink tones, with a tiny touch of turquoise in the top border. This turquoise is daringly repeated in the blue cushions of the Regency sofa to the left of the room. The early Regency torchères with painting reminiscent of Angelica Kauffmann, the French ormolu candelabra with sea nymphs and dolphins, the Louis XVI mantel and Adam overmantel, the tripod flower-stands, a piece or two of French furniture, all blend with that seemingly casual rightness which results from individual affection for the decorative subtleties of a period.

The room serves as a graceful introduction to the alcove of Taylor and Low, who present a section of a room of the English Regency, attempting to gain their effect through color and proportion rather than applied detail. Thomas Hope, the last of the famous English classicists and the precursor of what was to be known as the English Empire style, has furnished the inspiration for the architectural treatment, and the chairs and small commodes are in his manner. Here again, a decoration based on a by-gone period becomes of our own time.

Kent to Robert Adam

William Kent has been mentioned several times in the course of this article. He is a symbol as much as a per-

sonage. Everything good in sometimes florid and heavy classical decoration of the early XVIIIth century is ascribed, not always with reason, as emanating from him. Since his style was the general trend of the time it is difficult to make attributions. One thing in his favor is that he was patronized by the Earl of Burlington, one of the great patrons who, in the words of Alexander Pope, showed to England that:

"Rome was glorious, not profuse,
And pompous buildings once were
things of use."

Although space is almost exhausted, there is much that is significant among the English furniture still to be mentioned. A pair of console tables with their marble tops supported by gilded dolphins in the manner of William Kent form part of the Partridge collection. These tables are illustrated in the *Dictionary of English Furniture*. A similar pair is in the Admiralty in London. A perhaps slightly later pair of console tables with massive acanthus supports is in the English drawing-room of Symons, Inc.

The Partridge exhibit also shows a pair of small tables, made about 1780, and coming from the collection of Sir Samuel Scott, Bart., Bicester, which are unusually perfect examples of the Adam style; in their delicate fragility they show, on shelf and top, paintings in the style of Angelica Kauffmann, which reflect the classical grotesque decoration that haunted Robert Adam from the time of his sojourn in Italy. Another reflection of Robert Adam's inspiration is seen in the fine mahogany pedestals of the Partridge collection, severely classical in shape and ornament and bearing the original candelabra in the form of graceful ormolu acanthus branches. These pedestals are illustrated in the *Dictionary of English Furniture*.

Philip Suval shows a number of beautiful pieces, including an early Chippendale secretary-desk from about 1750, of dignified architectural form with broken pediment and a set of eight fine Chippendale armchairs, their arms ending in characteristic birds' heads. In the Gabriel Wells exhibit are some interesting large bookcases coming from Stair and Andrew, one of the early XVIIIth century which has been attributed to William Kent, another of plain and dignified design from about 1765, and a third very important Chippendale piece from 1785. This piece shows a strong Robert Adam influence and was probably made to his order at about the period in which Chippendale made the furniture designed by that architect for Osterly Park, the seat of the Earl of Jersey.

These brief notes by no means cover all the important pieces of the Exposition nor give an adequate idea of the effectiveness with which they are displayed. They may at least serve to indicate that there is much to be learned from the Exposition of a period of great artistic production. The decorative arts of XVIIIth century England rank as high, if not higher, than the paintings of the period. For the person who cannot see the imagination in the robust phantasies of Chippendale, the delicate grace of Hepplewhite, the gay delicacy of Sheraton and the delicate classicism of Adam, this will seem sacrilege. But the designers of the XVIIIth century and the skilled workers who executed the designs were artists in the widest sense of the word, the more so because they never forgot that furniture was functional, made for the use and comfort of man and a part of the architectural ensemble that formed its background.

EXHIBITION DRAWS ENGLISH VISITORS

Among the visitors this month from Europe are Mr. Alfred W. R. Thomas and son, accompanied by Miss Josephine J. R. Thomas and Mr. A. P. R. Thomas, who are making their first trip to this country. The purpose of their coming at this time was to enjoy the Fine Arts Exposition at Rockefeller Center, which, they felt, was just the stimulus needed to make them translate a long held wish into reality. This English family has expressed great pleasure in the exhibition which, they said, exceeded their most extravagant expectations.

Rare Books Shown With Manuscripts And Publications

From the most enthusiastic reader, or highly critical bibliophile, to the householder whose estimate of books is confined to a sense of the decorative value of good bindings, there are elements of interest and pleasure in the book exhibits of the Fine Arts Exposition. The last-mentioned group will be delighted by the bookcases lining one side of the long corridor occupied by Gabriel Wells, for here are the standard sets of literature in the accepted rich blue, red, green and brown leather bindings, handsomely arrayed in all their dignified glory. For the others there are incunabula and rare early editions of almost priceless value, to be found here in generous representation. Those whose chief literary thrills are concerned with authors, and the things intimately connected with them will revel in such items as the autograph manuscripts of Galsworthy's *Loyalties* and Barrie's *The Little Minister*, together with letters and manuscripts of a large group of famous personages, students or literary craftsmanship will undoubtedly be attracted to the two drafts of Elizabeth Barrett Browning's *Casa Guidi Windows*, which yields to their perusal the actual revisions made by the author in the text. The most elaborate examples of jeweled bindings from the hands of such masters as Sangorski and Sutcliffe and books from the modern deluxe presses reveal to the visitor the artistic conception and technical skill lavished on book formats in an era of conscious craftsmanship. The early volumes dating from the XVth and XVIth centuries show the loving labor dedicated to manuscripts and bindings in a day when time was no consideration and all that mattered was that the content of a book should be worthily enshrined for posterity.

An unusual opportunity is offered to the book lover by the Brick Row Bookshop, which has settled down comfortably in a room furnished by Bonaventure. With no intention of creating a model period interior, the organizers of this booth have nevertheless succeeded in so arranging a selection of Louis XV and XVI furniture and objets d'art as to achieve an atmosphere of hospitality and comfort. Here the books are arranged on table tops as well as in glass enclosed cases and one may sit in a roomy armchair and leaf through volumes from the earliest presses with their inimitable XVth century type and woodcuts. One has an enjoyable sense of leisure, enhanced by the knowledge that for once no glass partitions separate one from these priceless treasures, which become alive only when handled.

Presentation copies of wide interest, autographs and historical documents as well as old prints depicting various subjects, are to be found in the displays of both rare book dealers. Modern poets come in for special attention in the exhibit of Anita Browne, which includes as well in its somewhat lavish array of material, books and manuscripts, book jackets and photographs of poets, past, present and possibly future. One feels a missionary zeal for spreading the gospel of the bard.

The display of deluxe catalogs of the American Art Association-Anderson Galleries, produced for their most important art and rare book dispersals, demonstrates the fine printing and excellent illustrations accorded to these supposedly purely utilitarian items. The zenith of luxurious magazine publication is to be found in the *Fortune* booth, where the back issues on exhibit reveal the magnificence of commercial advertising and the general excellence of format. Modern newspaper publication is represented by *The New York Sun*, which has long been an active sponsor of the antique arts. The booth of the College Art Association displays copies of *The Art Bulletin*, *Parnassus* and *Index of Twentieth Century Artists*, all published by the Association and indicative of the realms of scholarship, reference material and current news in which it is active.—J. R.



A VIEW OF THE JOHN LEVY GALLERIES, INC., DISPLAY AT THE FINE ARTS EXPOSITION
PORTRAIT OF LADY BOVEY
By SIR PETER LELY

Rembrandt Canvas Is Notable Feature Of Painting Group

The representation of paintings by Old Masters in the Exposition is limited by the fact that this department depends entirely on a few firms, notably those of John Levy, E. and A. Silberman and Julius Weitzner, backed by Felix Gouled and Daniel H. Farr. Despite this initial impediment, a fine group of paintings by well known masters of the English, Dutch, Flemish, German, French and early American schools is displayed for the enjoyment of the visitor, who might not dare brave the galleries themselves to get a sight of these masterpieces. The public will, indeed, be especially grateful to these firms for their part in the Exposition; for there is no field in which it is so difficult to feed the love of art as in that of Old Masters. Modern art is open to everyone up and down 57th Street, while it is only on rare occasions that an exhibition of Old Masters is offered to New York gallery-goers.

Rembrandt's "Warrior Putting on His Armor," in the John Levy collection, carries off the palm of the Exposition by sheer virtue of its greatness and importance as a work of art. This fine work, which is drawing a great proportion of the visitors to the John Levy room, was painted about 1634, and was formerly in the Judge Gary collection. It depicts the "Marquis d'Andelot," a member of the famous Huguenot family of Coligny, whose mother was Louise de Coligny, later to be killed in the Massacre of St. Bartholomew. The painting has a most distinguished pedigree, and was shown in Paris at the "Exposition de Cent Chefs d'Oeuvres."

Among the English XVIIIth century portraits on view in Mr. Levy's room is Romney's "Michael Russell," which has come direct from the Russell family. A notation in Ward and Robert's *Romney* records the interesting fact that the artist received £42 for painting the portrait, which is surely among his finest oeuvre. A favorite subject of Reynolds brush is seen in the depiction of the "Rt. Hon. Anthony Malone," who was one of the ornaments of the Irish Bar for many years. The collection as a whole is most stimulating, and sets a standard of quality in this field to the exhibition.

To Julius Weitzner the visitor is indebted for a very varied representation covering the main schools of painting. In the English XVIIIth century group appears the "Edge of the Common," by Gainsborough, especially valued, as being one of the artist's rare landscapes. Such a work is, in itself, sufficient to make one wish that the painter had been free to follow his inclinations and devote more of his talent to landscape art. A picture by Jan Brueghel the Elder is also outstanding. One of a set of three, the others of the series are in the Kaiser Friedrich Museum in Berlin and in the Prado in Madrid. Bearing the title, "Plenitude," the picture comes from the Gilmore collection in Washington. Dating from the period of the German Renaissance is the "Portrait of a Lady of the Bavarian Court," by Hans Muelich, according to Dr. W. R. Valentiner. The portrait, characterized by great simplicity of treatment, was executed about 1550-1560.

The exhibition of E. and A. Silberman is most aristocratic in character, being limited to but two pieces, a Titian portrait and the "Pluviale" of Matthias Corvinus, King of Hungary. Of the former, we have heard a report that within a few days after it was shown in the exposition it was coveted by a collector and purchased for the latter's own enjoyment. The "Pluviale," on the other hand, still dazzles all comers by its regal magnificence, and indicates the high development of the textile art which occurred in Italy at the end of the Quattrocento. The piece is the subject of a deluxe brochure by the well-known authority, Dr. Sulda.

Felix Gouled displays, in addition to tapestries, rugs and other works of art, a group of paintings ranging from primitives to XVIIIth century English portrait art. In the latter category, a pair of companion portraits by Romney attract attention. These depict James, the XVth Earl of Errol, and his wife, Isabella. The well-known expert, W. Roberts, discussing the portraits, relates that Horace Walpole compared this prominent Scottish lord to one of the giants in the Guildhall, while Dr. Samuel Johnson likened him to Sarpedon.

(Continued on page 15)

Early American Interiors Finely Represented in Show

By JANET ROSENWALD

In this section of the Exposition, one may trace the development of the art of living in the increasing refinement and elegance of the objects which the early inhabitants of these United States brought into their homes. Paralleling as it does the relaxation of the demands of bare necessity and the growing freedom from hardship and danger, the trend in interior decoration presents a vivid human record of the progress of XVIIIth century events in America. Not this country alone, but the homelands of many of the early settlers may be detected in this survey, for here are heterogeneous national elements borne across the Atlantic and adapted to new and modified tastes. Perhaps nowhere else in the Exposition is the intimate relationship between daily existence and the accoutrements thereof so clearly revealed as in these exhibits of early American furniture and decoration. Although the period rooms on the whole represent what was decidedly the upper level of society at that time, one senses throughout that close bond between the man and his possessions usually associated with the primitive settler who fashioned these things for himself. It is apparent in these rooms that the owners of the pieces shown searched for them widely or commissioned them to specific order, and that there was a definite need and discriminating affection for the creations thereby secured.

The American primitive room, arranged by Arthur Sussel, typifies the home of the Pennsylvania Dutch farmer in the early decades of the century—the careful, industrious husbandman, free from acute worry over his future, for his demands were simple and his pleasures derived from the march of every-day affairs, marked by the round of births, marriages and festivals. It is a cozy little room with its pine paneled wall, corner cupboards filled with slip ware and Wistarberg glass, and flickering fire. A Windsor bench and several chairs in the same style enhance the effect of simplicity, while the carved marriage chest in the corner, its baluster ornament proclaiming its Lebanon County origin, the fractur paintings on the wall, the hand-made embroideries and hooked rugs further intensify the atmosphere of a room in which these sturdy farmers actually lived and gathered around them the objects which testified to their well-being and happiness.

The home of the well-to-do farmer of the first quarter of the century is shown in another phase entirely by a room installed by Ginsburg & Levy.

Here the carved oak "Hadley" chest, the burl ash slant-top desk, the substantial gate-leg table and numerous other pieces reveal the heights attained by the craftsmen working in the more modest woods, yet achieving a finished perfection which rivals the richer productions of a later era.

These more elaborate pieces may be seen to excellent advantage in the living room (Ginsburg & Levy) which dates about 1750-70, containing, with the exception of one English cabinet, furniture of American fashioning, mainly in the Chippendale manner. Paneling taken from an old New Jersey house lines the walls, contributing an authentic note of warmth, while the stairway at one end of the room invites one to mount it with a gesture so urgent that it may be denied only by a knowledge of the Forum's architecture and the attendant assurance that there is no room at the head of the stairs. The same accent of realism is furnished by the wooden door in the opposite wall, which stands open and bids all passers-by to enter. Surely such a room must have been the scene of unexcelled hospitality, a century and a half ago, for here are all the requisites for gracious entertainment. Handsomely carved highboys and lowboys, large and small pie-crust tables, Chippendale arm and side chairs, tall clocks and sofa, side tables and desk, fire screen, portraits, embroidered pictures and other decorations in character complete the picture of a living room as assembled by a gentleman of wealth and taste, in the days just prior to the American Revolution.

The same period and somewhat the same wealthy aristocracy is represented by the painted pine paneled room (Sussel), handsomely furnished in Queen Anne, Chippendale, Hepplewhite, Sheraton and Duncan Phyfe specimens, chiefly of Philadelphia craftsmanship. Each of these pieces demonstrates the refinements of taste and growing luxury of the day. A long dining table, set with Chinese Lowestoft service, English flat silver and candelabra, strikes the note of rich elegance. Coffee tables bearing Lowestoft and luster services, as well as cabinets filled with decorative objects in these same styles, together with portraits and ornaments complete this picture of cultivated American taste in an exhibit which makes no pretense of portraying an actual room, but seeks to give an impression of what the affluent American could show in his home.

Post-Revolutionary America may be glimpsed in the room (Ginsburg & Levy) furnished for the most part with the creations of Duncan Phyfe in his adaptations of Sheraton and Hepplewhite styles. Primarily a New York room, this exhibit offers a picture of that restrained elegance and dignity which found expression in the classical reserve of Phyfe pieces.

The additional displays of American furniture and decoration include several notable pieces, presented individually rather than in period ensembles. In the knee-hole desk attributed to Goddard, the Savery highboy, Duncan Phyfe sofa and Hepplewhite mirrors, all shown by Israel Sack, one sees again the artistry of the early craftsmen. The large display of pewter, also offered by Israel Sack, is drawn from the famous Kerfoot collection and includes plates, porringers, ladles, candlesticks, bowls, coffee pots and mugs, all from the hands of famous makers and so widely representative of the variety of forms in which this material was shaped that the pewter enthusiasts cannot fail to be attracted. Still another display, arranged by Richmond, includes a vast number of objects of historical and association interest, such as the desk on which Hawthorne wrote *The Scarlet Letter*. This exhibit, although somewhat crowded, offers to those lovers of the curious and unusual and amusing picture of early American tastes and habits. The Val Kill booth, with its bed room pieces built on the models of the early American furniture, is appropriately complete with hooked rugs, quilts and old prints, and brings down to the present day the stylistic traditions of this country.

American Graphic Art

In contrast with the survey of contemporary French and American prints which Kennedy and Keppel are featuring, Cornelius Michaelsen presents a group of rare early American graphic work. The attitude of our ancestral countrymen to affairs of the day is well exhibited in Tanner's "MacDonogh's Victory on Lake Champlain, 1812," and the joint cooperation of Piranesi and Barberi in their "Treaty Celebration between the United States and France, 1800." Funds of information await both historian and aesthete in these early examples. A colorful and quaintly simple little scene of N. Currier informs us of the "Regatta of the New York Yacht Club in 1854" whose title is perhaps more modern than the treatment would indicate. New York City also comes in for its share of attention, for John Montresor has contributed a plan of this city as it appeared in 1776. This will be interesting to compare with that arranged by William Birch in 1803.

The collectors of American relics and paintings have an almost archeological treat in store for them as these portraits of both cities and famous men of the Revolutionary era contain much data of historical interest. There is a very interesting oil of our first president, painted in 1800 by William Dunlap and supposedly based upon the Stuart portrait of the same subject. Chester Harding contributes his portrayal of Stephen van Rensselaer in the XIXth century while Eastman Johnson follows with his characterization of John D. Rockefeller.—J. S.

Foyer Exhibitions Lead the Visitor Into Cartier Rooms

(Continued from Page 3)

cloister, placed at the right of the lower level. This firm also shows a glowing altarpiece by Joos Van Cleve, "The Adoration of the Magi," in which the intensity of the early Flemish devotional spirit is clearly apparent in both the forms and the exquisite textures.

On the upper level there are a number of XVth century Persian rugs of subtly glowing color, from the collection of Dikran Kelekian, and a single specimen of the same period, loaned by Michaelian. The early Persian and Egyptian sculptures, likewise displayed by Mr. Kelekian, also deserve the lingering attention of visitors, for works of these eras are not to be found elsewhere in the Exposition and the specimens shown are of a notable quality. Strongly in contrast with these works, which epitomize the spirit of great epochs of the past, is the boldly modern Epstein sculpture from Ralph M. Chait's collection and the capricious wall papers from Katzenbach & Warren which are shown over one of the doorways. Whistler's artistic satire, exhibited by French & Company and described at length in last week's ART NEWS, occupies a prominent location at the head of the stairway.

Cartier, Inc.

After this initial survey, the visitor is naturally drawn to an inspection of the various rooms which open immediately off the main foyer. Directly back of the Samos Aphrodite are the Cartier rooms, which are certain to attract large crowds, both because of the almost fabulous value of many of the jewels on display and because of the enlightening glimpses into the patient processes of the art of the jeweler, which the exhibition affords. The Russian Nuptial Crown, which is one of the features of the display, was executed towards the middle of the XIXth century during the second half of the reign of Nicholas I. Composed of some one thousand, five hundred and twenty diamonds set in many sections forming wide ribbons surmounted by a cross, the crown has a regal impressiveness that seems to symbolize the wealth and the power of Russia during the era when this piece was created. In addition to having been worn by an imposing series of Emperors, the crown was also used at the weddings of Grand Duchesses, who were members of the imperial family.

The platinum trophy, which also immediately attracts the attention of the visitor, was designed and executed in Cartier's own workshops on the occasion of the Century of Progress Exhibition in Chicago. The inverted cone-shaped cup rises from alternate spandrels of platinum and rock crystal and instead of being circular is composed of some eighteen longitudinal planes, with the rim bent slightly inward. By control of the finish given the various surfaces, the effect is that of a lovely bowl resting on a pillar of ice. The bowl is made of a single piece of platinum, said to be the largest single piece of this metal ever worked by a jeweler in this country. A Louis XVIIIth silver service, replicas of famous stones, photographs, and other materials illustrating various phases of the gem cutter's and goldsmith's art are other fascinating chapters in this exhibit.

The Cartier rooms, do not however, require either elucidation or description to bring them many admiring visitors. The showcases, glowing with brilliant jewels, the sheen of gold and silver, and the colorful variety of enameled design, clearly tell the story of that amazing perfection of technique which can be attained in this modern age through the wedding of tradition with the new resourcefulness of contemporary craftsmanship at its height. Leaving the Cartier rooms, one enters a world in which the marvels of the past follow each other in a series of adventures, recorded in the various special articles appearing in this issue.



A VIEW OF THE MAX LITZWITZ, INC., EXHIBIT OF OLD LACES
AT THE FINE ARTS EXPOSITION

FINE ARTS SHOW FORMALLY OPENED

(Continued from page 4)

caricature of his patron, Frederick Richard Leyland, Mr. Freund pointed out to visitors that this is the first time that this striking picture has ever been shown in this country. He also mentioned in a necessarily swift survey of the varied treasures in the display the cases of dazzling jewels in the rooms opening off the main foyer; the marvels of the Imperial Russian nuptial crown; the Polonaise carpets from the Prince of Leichtenstein's collection; the painted rooms from Hamilton Palace and the ingratiating pine room built during the Revolutionary War by Justice de Hart.

"This is a world that is full of both contrasts and harmonies," the speaker concluded. "In addition to the other surprises, Alice steps out of Lewis Carroll's illuminated manuscript in the great library downstairs, full of the most fabulous rarities. But Alice becomes so enamored of this new Wonderland that she plans to become an interior decorator. She can't tear herself away from the exquisitely planned little model rooms executed by one of America's cleverest artists, and she has fallen in love with the make believe gardens at the right and left with their graceful benches and fountains. . . .

"I lack the time to tell you about furniture and silver, about laces and prints, about tapestries and rugs, mirrors and candlesticks, bronzes and porcelains, crystals and jades, wall papers and fabrics—inexhaustible subjects so beautifully illustrated in this exhibition. I can only urge you to come and see all these things for yourself."

After the broadcast, the guests made an enthusiastic tour of the various rooms and the interest evinced was so keen that the closing of the Forum had to be pointedly indicated by gradual switching out of lights. Before her departure for Washington, Mrs. Roosevelt honored the Exposition by making a thorough tour, evincing particular interest in the early American furniture and in the Chinese porcelains, and showing by many eager inquiries her vivid pleasure in the extent and quality of the show.

KENT-COSTIKYAN SHOWS RARE RUGS

The comprehensiveness of the Kent-Costikyan collection of Oriental rugs is only to be judged from a survey of the entire Exposition, for many of the most notable period rooms are indebted to this firm for both antique Persian and Chinese carpets which add greatly to the beauty of these ensembles through their subdued glow of color and fine design. In his own special room, Mr. Costikyan had, on the opening night, wisely featured the presentation of two large carpets which reveal strongly contrasting trends in design and style. Of these, we personally felt the greatest enthusiasm for the superb Ghiordes mosque carpet, dating from the early part of the XVth century. Although several of these striped carpets are known, they combine great rarity with extremely subtle design and color. An entire carpet has indeed been conceived from the inspiration of the border stripes which were developed in the early Koush rugs. The difficult aesthetic problem of blending these stripes into a unified pattern, while still maintaining the clear repeat of the major motif has been solved with amazing skill. The juxtaposition of various pastel shades in the stripes and their delicate ornamentation also makes this rug especially interesting to study in detail.

The other large rug in this room is a royal Persian palace carpet, made for the great Shah Nasr-ed-Din about 1850 and undoubtedly used in the audience room of the monarch. The silk used was spun by hand and the carpet contains the amazing number of approximately fifty million hand tied knots. It is estimated that ten expert weavers, working constantly under the direction of their master, would require fifteen years to complete such a rug.

Other weaves which the visitor to the Exposition may look forward to seeing during the course of the display comprise a discriminating selection of famous Oriental types. These include an Oushak medallion carpet with a crimson field of the type popularly known as "Hispano-Moresque" rugs owing to the resemblance of the pattern to Moorish interlaced work, as well as an Agra millefleurs carpet and an antique Joshagan, both displaying variations of the popular trellis pattern. Also to be looked for in this collection are the bold and fluently designed XVth century "Armenian" rug; a fine Khorasan with many borders; and a Manchu temple rug of the XVIIth century. Such specimens as a Spanish Alpujarra rug, an antique Aubusson and the large carpet in the foyer with the central George Washington medallion further reveal the wide range of type in Mr. Costikyan's collection.

Exhibits of Decorative Arts

European Porcelains

Since European porcelains are such an essential decorative note in all period interiors, it is impossible within the scope of the present article to do justice to the rarity and charm of the great variety of specimens shown in the Fine Arts Exposition. Practically all of the XVIIIth century rooms display urns, bowls, tea services and figurines which, when seen through the latticed doors of a Chippendale secretary or displayed against the mellow wood of long sideboards and tables, add greatly to the color and intimacy of the interiors. In some of the more sophisticated rooms, antique porcelains, carefully selected for their color, are consciously used as decisive accents in the color harmony. A very large number of these scattered pieces will undoubtedly command the enthusiasm of connoisseurs in the field of European ceramics, but such delightful browsing would lead us too far afield. Hence it is necessary to confine our discussion of this group of objects to two rooms in which they are the primary feature.

Against the background of English XVIIIth century furniture, Phillip Suval has gathered together a most comprehensive group of the work of the English potters. The earliest piece in the collection is a boldly designed plate with the figure of a courtier, bearing the name of its maker, Thomas Toft, and made circa 1660. We also noted particularly the quaint figure of a bagpipe player, made in Astbury, about 1720. Complete tea and luncheon sets in the much prized Crown Derby and other wares, in which color, pattern and porcelain texture display the highest art of the XVIIIth century manufacturers, show the same feeling for luxury which marks the table silver of the aristocratic homes of this period.

Among the ornaments, which were more within the scope of the average home owner, one may range from the sturdy humor of the popular Toby jugs to the quaint, bucolic sentiment of such rare Ralph Wood groups as "The Lost Sheep" and "Roman Charity." An entire case of bird and animal figures, a shimmering array of various wares in pink, silver and copper luster and some beautiful punch bowls further indicate the museum-like representation of English pottery and porcelain to be found in this exhibit. Rare sporting prints and colored engravings, as well as appropriate pieces of Sheraton and Chippendale furniture, are used as a background for these specimens.

Although less effectively displayed, one also finds in the Guitel Montague room an extremely comprehensive array of old English ceramics. Whieldon, Ralph Wood and Astbury figures; English salt glaze ware in various forms and techniques; the quaint productions of the Rockingham manufactory, (which specialized in poodles and miniature cottages) and the drinking cups used at hunt suppers are among the things which the visitor should note in this display. The selections of Chinese Lowestoft, Wedgwood and some Battersea enamels are also of a quality to delight the connoisseur in these fields.

Textiles

The development of design in printed cottons may be seen in the historical exhibition of old chintzes and toiles de Jouy arranged by Elinor Merrell. By merit of artistic grouping this relatively small space displays a variety of textiles, which proclaim their individuality yet blend into a pleasing whole. Decorating the outer walls of the booth are large panels of Indian hand-painted cottons, faded yet rich in color, while one wall of the room inside displays an XVIIIth century Indian fabric with the tree of life motif providing the pattern. These panels have not only an intrinsic value but are interesting in addition as representing the source of printed cotton designs throughout the western world.

A window hung in old English chintzes faces a wall bearing drapes of blue resist material, which dates from the same period as the complete set of hangings arranged on the four-poster bed. These French XVIIIth century hand-blocked linens on the bed have a soft rose background with design in white and comprise a charming unit in one corner of the room. Of special interest from the historical as well as the aesthetic point of view is the "Manufacture of Jouy" toile. This is the first pattern drawn by J. B. Huet in 1783 and represents the various

processes of the industry printed in red on a white ground. Although the actual stages of this work are most meticulously set forth in the various episodes, there is an idyllic XVIIIth century charm in the design and feeling of the entire composition. A quaint set of small embroidered pictures depicting the four quarters of the globe, groups of Coalport, Leeds and Oriental china, set out on the English furniture pieces, add colorful decorative notes, while the chairs upholstered in old chintzes with floral patterns emphasize once more the many charming uses to which these textiles may be put.

Hand-printed fabrics from designs by the architect, Victor Proetz, are shown by Katzenbach & Warren in several different key locations in the Exposition. The exhibits represent a serious and careful study to bring the feeling and design of textiles more closely in accord with other objects in the modern decorative scheme. To this end, the designs have been related to current tendencies in architecture and other fields of the decorative arts. Amusingly tagged with such titles as "S. P. Q. R.," "Espalier," "Hexagon" and "Sentimental Journey," these fabrics give one the impression that in proper combination with other furnishings they might well be extremely effective.

Wall Papers

The steadily growing vogue for wall papers finds its expression not only in the frequent use of this form of decoration in the Exposition's examples of modern decor, but likewise in the separate exhibit of wall paper designs by Craig F. R. Drake. These were inspired by subjects seen on a tour through France and present softly colored versions of floral motives, sail boats and other simple themes.

Early Ecclesiastical Art

In addition to the French and English period rooms exhibited by Symons, Inc., this firm is showing in a small room which may be best described as a miniature museum a group of ecclesiastical art, bronzes and majolica. Since these phases of the decorative arts of the XVth and XVIth centuries are not given special display anywhere else in the Exposition, the room has a distinctive interest, entirely aside from the great rarity of many of the pieces shown. Especially deserving of study for their exquisite form and craftsmanship are the chalices, pyxes and other examples of church art from the famous Cook collection, which was formerly exhibited at the South Kensington Museum. Majolica plates from Deruta, Faenza and other Italian pottery centers, as well as the fine bronzes and crystal du roche objects of distinguished provenance, cause one to linger in this little alcove, which, within its small confines, houses many single objects upon which years of the most patient and delicate craftsmanship were lavished.

Russian Imperial Art Treasures

The overpowering wealth and luxury of the Russian court may be accurately judged from the display of treasures from the well-known Schaffer collection. Here are examples of the crown jeweled objects of art, gold snuff boxes, antique brocades and fabrics, Imperial silverware, porcelain and glassware, which ornamented the palaces and persons of the Czars and their families, and testified to the heights of skill attained by the court artisans. Such richness of material and such virtuosity in its handling are almost incredible, even when one is face to face with the actual objects.

Amid such a galaxy of ornamental detail, there is genuine refreshment to be found in the early icons to which one small wall of the booth has been devoted. Here the simple unframed wood panels, dating as far back as the XVth century, give evidence of the deep religious emotion, projected by the artist to the worshippers who derived renewed faith from their homage to these symbols. Whatever sense of religious dedication may have prompted the intricate productions of the later artisans, one cannot help but feel that these very intricacies must have detracted from the essential spirit of the icon. Since the Revolution, not only sanction but encouragement has been accorded the restoration of the early icons and it is again possible to see the beautiful cream ground characteristic of this early Russian art. The vigorous composition and pure colors of these panels, done in the Italo-Byzantine tradition, furnish a truly satisfying experience.

SUPERLATIVE BEAUTY AND PERFECTION OF DETAIL



American Mahogany Room, exhibited by Ginsburg & Levy, Inc.



Early American Pine Room, exhibited by Ginsburg & Levy, Inc.



French XVIIIth Century Room, exhibited by Symons, Inc.



XVIIIth Century French Chippendale Room, exhibited by Symons, Inc.

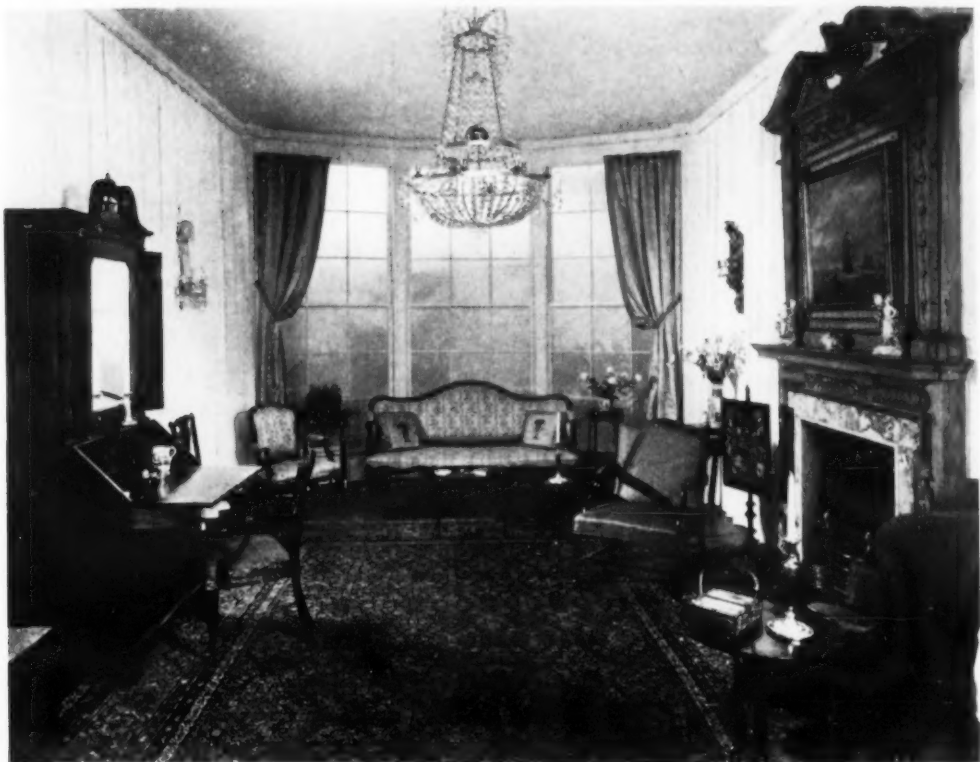


The Ralph M. Chait Galleries exhibit of Chinese art.



Baroque Directoire Room, exhibited by Edward Garratt, Inc.

FEATURED IN DISPLAYS AT FINE ARTS EXPOSITION



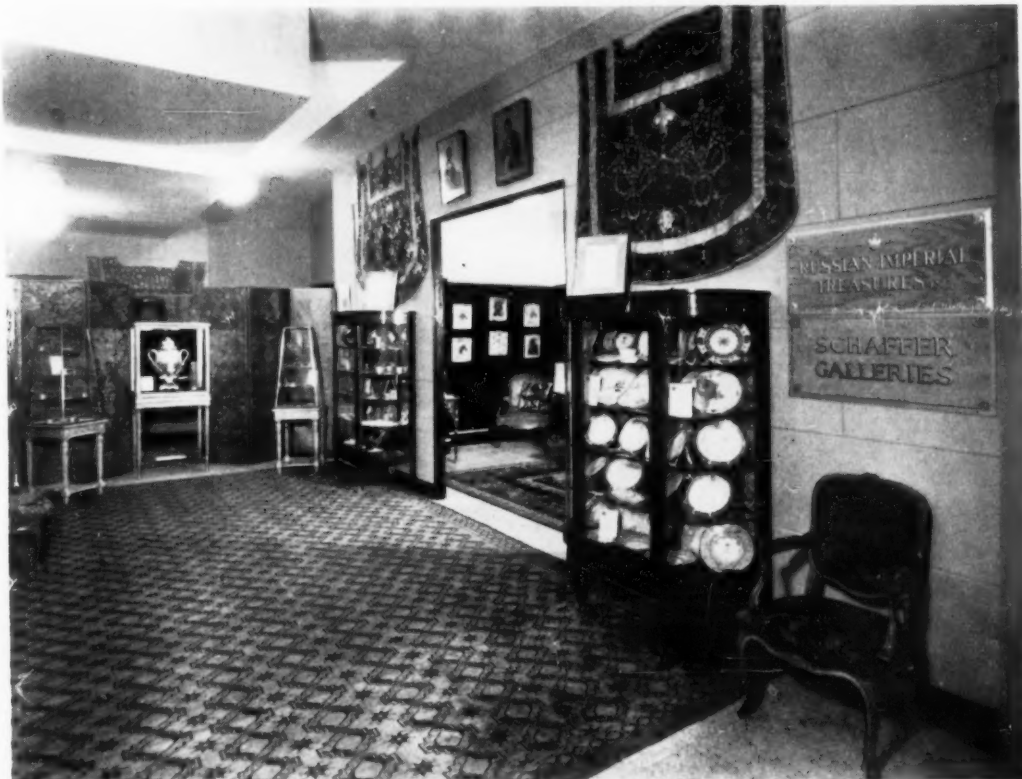
English XVIIIth Century Room, exhibited by Norman Adams, Ltd.



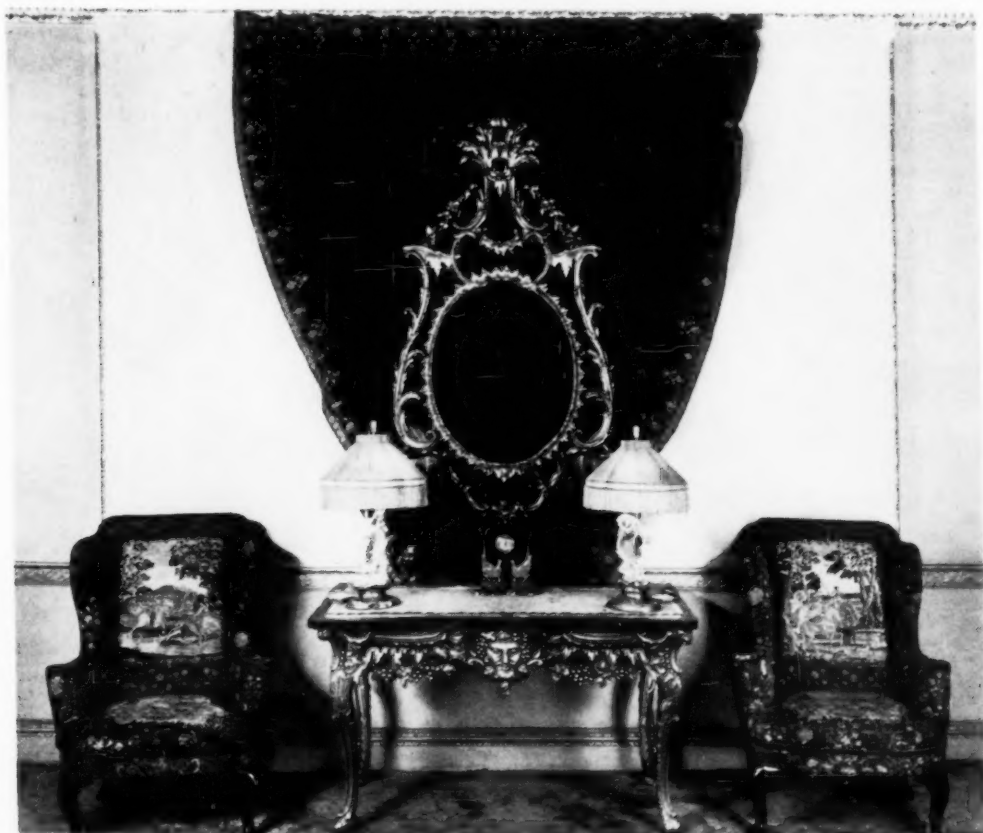
English late XVIIIth Century Room, exhibited by Isabella Barclay, Inc.



View of Georgian Living Room, exhibited by Edward I. Farmer, Inc.



View of the Russian Imperial Treasures, Inc., exhibit.



Another view of the Georgian Room, exhibited by Edward I. Farmer, Inc.



Elizabethan Paneled Room, exhibited by Stair & Andrew, Inc.

ORIENTAL ART SHOWN AT THE FINE ARTS EXPOSITION

Varied Tastes of Connoisseurs Presented in the Displays of Chinese and Persian Art Presented by Leading Dealers

By LAURIE EGLINGTON

Ralph Flint once remarked that one good reason for building the Great Wall of China was to be found in the necessity for keeping apart the Chinese enthusiasts in this field. Nowhere else, he said, in the world of art does feeling run so high. The faintest aspersion, the slightest difference of opinion, and there is a fight—a fight in which there is no mercy until the adversary is beaten to the dust. One had to admit the justice of his statement when, moving from one to the other of the Chinese rooms in the exhibition, one became conscious of feeling mounting high—feeling of delight when this great art was represented and shown at its best; and distress amounting almost to tears when, for a moment, the opposite impression prevailed.

Even the most jealous protagonist in the cause of Chinese art will find much to delight him. The collector of specimens in the so-called "Chinese taste," will be most at home in the exhibit of Yamanaka & Company, which firm has also ingeniously provided a little lacquer room to satisfy the need for "Oriental" atmosphere, as well as a small temple lined with frescoes coming from the caves of Lung Men Sen. Ralph Chait, with a facade presenting scenes copied from the Han tomb reliefs of the Wu Liang family, and within, porcelains shown in cases sunk in the wall and illumined like shadow-boxes, provides a setting that is Chinese but in the modern mode. Parish-Watson and Partridge, on the other hand, have combined to take us right out of the Chinese background to the English XVIIIth century setting so admirably suited to Kang'hsi polychromes, on which the emphasis is laid in this collection. Moreover, Mr. Watson's famous Gabri, Resafa, Raqqa and Rhages potteries, together with a few examples of his illumined Persian manuscripts, serve to differentiate still further this exhibition from that of the others in the Oriental field. The European love of the Chinese arts, and their adaptation to purposes of decoration, reaches its height in the Chippendale room of Edward I. Farmer, embellished with a fine collection of polychrome porcelains and precious and semi-precious stone carvings, displayed both in cases and as settings for lamps.

Yamanaka & Company

Setting aside considerations of importance, the little lacquer room of Yamanaka yields perhaps the best insight into the nature of the art of China. Nor are we here referring to the atmosphere ingeniously achieved by the use of lacquer screens, teak wood furniture and Chien Lung hangings. These are manifestations of one expression—a feeling for decoration and color harmony which, allied with superb craftsmanship, has always met with ready appreciation from Western peoples. Rather I would emphasize here the deeper understanding of Chinese art that may be gained from sympathetic study of the bronzes and porcelains from this firm discussed below.

Early Bronzes

Today, Oriental artists tend to think primarily in terms of surface decoration. It was not always so. In times of greatest creative activity it was the spirit that counted, and the form that clothed the spirit. These forms in early times were apt to take the guise of growing things, animals or plants, or shapes suggestive of these. And so they were naturally instinct with life, with a leavening power so strong that they threatened to break the bonds that held them. This can be readily sensed in the finest of the Chou bronzes shown here. It was a similar impulse that in a different age, and in another guise, inspired the builders of our great cathedrals. Here, however, the aspiration is of our own time, and what is conscious in it is known and explained by religious ends. There is, however, a strong substratum in all such creative emotion that is unconscious and unexplained by rationalization. In the case of China we must be content with

this until our knowledge of life in early times is greater than it is at present. All that can be said now is that the bronzes we know represent the high point of a long tradition, crystallized into a ritual expressing a conception of the universe that had its roots in the soil. Note, in this connection, the fine bronze vessel in the form of an animal. What could be more expressive of a close relation to animal life and understanding of the essentials of animal form than this head, with its almost human appeal? And in the dragon decoration of the body and stand, conventionalized it is true, what a feeling for the power of the wind and the elemental forces of nature is here contained!

Bronze Mirrors

As we come to the art of the later Chin, Han and Sui dynasties, represented by the group of bronze mirrors, the symbol becomes gradually divorced from that which gave it an elemental power, and we have in its stead a growing emphasis on decoration, expressed in abstract designs of great beauty. A new element of realism, introduced in the first and second centuries, is seen in a humanized treatment of animals and the growing use of motives inspired by natural forms. Already in the Sui period a new freedom and grace is to be observed, as yet restrained and only to burst into the wild abandon of growing things in the Tang dynasty. Among the most beautiful of the mirrors on view is a large black Chin piece on the right of the case, chased with T-shaped designs and heavily encrusted with red and green patina through long burial in the earth. Balancing this on the opposite side is a silver mirror of the Sui period, characteristically decorated with floral scrolls contained within compartments and an inner circle of ideographs which relate the history of its manufacture.

Tang Period

Love of surface decoration attained a great height in the Tang period, at which time China herself was enjoying the zenith of her power and displayed an opulence paralleled in the West at the time of the Renaissance. Expression of this wealth is, naturally enough, to be found in a profuse use of rich relief decoration of grape and bird forms, as well as delicate gilding, repoussé and chased ornament that has hardly been excelled at any time. The finest craftsmanship of this type will be seen in a little group of pieces consisting of a cosmetic box in the form of a squatting ram, a sleeve weight, rouge box, measure and small cup. Growing out of the mortuary customs comes an interest in portraiture to be found in the Tang pottery figurines. The finest of these not only give us a very varied picture of the life and fashions of the times, but yield an insight into personality that is often surprising. In this connection, two figures of Ethiopian ladies, dating from the preceding Wei dynasty, testify to the great mixture of peoples to be found in the China of those days.

Sung Period

With the advent of the Sung period, a recrudescence of a deep philosophy of nature under the influence of Taoism brings about a temporary turning away from representation and external ornament for its own sake. And so, in the porcelains on view, it is the swelling forms that recall the power of growing things, rather than superimposed ornament and brilliance of color, that constitute their real beauty. It must

also be remembered that in the East the sense of touch is as highly developed as that of sight, and a large proportion of the pleasure to be won from these Sung porcelains comes from the added flavor derived from the knowledge of how they feel. Unctuous glazes, producing a rich cream or flour-white color and a surface like silk to the touch, predominate in this exhibition. One Pai Ting Yao lotus dish is particularly beautiful, with its simple form and free floral design etched under the glaze, while in the same case is to be noted a Hsuan Hu bowl of perfect shape covered in pale gray glaze. A pair of octagonal vases molded in relief with narrow panels of floral ornament beneath the shadowy blue ying ching glaze is eloquent of the fine art of potting achieved by the Sung ceramists. A bowl that should not be missed is the Chun Yao piece resembling, in its delicate suffusion of dull tones, the effect of a clouded English sky in spring.

Kang'hsi and Ch'ien Lung Periods

A case devoted entirely to the highly ornamental jade carvings of the Kang'hsi and Ch'ien Lung periods, emphasizes a XVIIIth century Imperial nut-ton-fat jade vase, whose bronze-like form is hollowed out to an eggshell thinness. In another group composed of enamels and porcelains an Imperial Ch'ien Lung plaque stands out by reason of its extreme rarity, while a little snuff bottle of milky glass, with delicate design of peony shrub in *famille rose* colors, is eloquent of the delicacy and refinement characteristic of the finest art of this period.

Paintings

What the Chinese paintings lack in quantity, they make up in quality. Rarely do we find in a public exhibition a work of such beauty as the "Five-Colored Parakeet," attributed to Jo Su-shi of the Sung period. A version of the one in the Museum of Fine Arts, Boston, this painting evokes a quiet contemplation of the manifestations of nature so much enjoyed by Sung philosophers. Such a work contains for those who seek it the essence of the spirit of spring, and can vie with any distant resort in the depth of pleasure and refreshment which it holds. The small landscape given to the famous artist Ma Yuan will be found on close examination to be pulsating with the very sap of nature, expressed in brushwork of great vigor and freedom. Such Chinese paintings are not available every day.

Frescoes

The fresco which lines the walls of the temple comes, according to Mr. Leslie Hyam's excellent account in the special catalog published by the firm for this occasion, from the caves of Lung Men Sen. Executed in vigorous tones of scarlet, green, blue, beige, orange and creamy white, and the figures outlined in India ink, the painting depicts the procession of Emperor, Empress and Gods at the time of the dedication of the Lung Men temple in 892 A. D. In their original form, we are told, these paintings date from this period. The temple, however, was repaired in 1065 A. D., and, in 1119 A. D., the Emperor Hui-tsung decreed that Buddhism should be annexed in a subordinate capacity to the religion of Tao. One of the consequences of these decrees was that Buddhist images were destroyed or defaced and their paintings redecorated with the trappings of Taoism. Thus the frescoes were revised at that time to contain the iconic changes which had been in-

troduced into religious art by the decrees. Compared by Mr. Hyam with the achievements of the Early Christian mosaists in Ravenna, the task of removing the fresco from the walls of the cave, transporting it to this country and transferring it from clay to canvas to facilitate exhibition, is so gigantic as to fill the observer with wonder.

Three statues, comprising a Buddha and two Bodhisattvas taken from the caves of Tien Lung Shan, reveal the influence of late Hellenistic art introduced into India by Alexander and conveyed to China by way of Gandhara. Indian treatment is also clearly observable, mixed with that which is characteristically Chinese.

Parish-Watson & Co., Inc.

Visitors to the English XVIIIth century room arranged by Frank Partridge must be somewhat amazed by the profusion of Chinese porcelains of contemporary and slightly earlier date, some of which are scattered, as it were, casually around on tables and stands. Rarely outside of an old English country house, where children are wont to play hide and seek among tables laden with precious porcelains, does one find objects of such price displayed with such an informal air as these of Mr. Watson. One wonders, indeed, if the general public, unlike the connoisseur not well acquainted with this famous collection of Kang'hsi porcelains, realizes the rarity and importance of these magnificent vases which are hardly to be duplicated today in any collection not sealed in some museum or private collection. Informal exhibition has usually everything to recommend it, but, in the case of such subtle and delicate art as this, the fine flavor is liable to be lost when it has to compete with more concrete expressions. The baluster shaped vase (formerly in the Judge Gary collection) with delicate pruned decoration on a ground of pale green enamel has, for instance, a fresh moonlit quality that tends to be killed by a background of bare cement wall—a disability against which the highly secure figures of Shou Lao and Tsou Kuan on either side contend with more success.

With the exception of the Sang de Boeufs (formerly in the Morgan collection), which are not happy against a yellow background, the lovely Queen Anne cases show the pieces to superb advantage. The fine group of three color *famille verte* biscuit porcelains, for instance, could not be better dis-

played, the soft honey-color of the milk and rich brown of the wood bringing out to the full the clear tones of the green and the perfection of the modeling. Three vases, depicting the floral splendor of the seasons in brilliant enamels on black, green, and yellow grounds respectively, dominate the end of the room and recall in the strength of their forms the architectural power of the early Jade symbols of earth. Two Fa Wa jars especially command attention. Rarely does one find such perfection in the glazing allied to a purity of color that is quite amazing.

Persian Potteries

The Persian ceramics in Mr. Watson's collection enjoy a concentration that is very agreeable. Gabri, Resafa, Raqqa and Rhages potteries are to be seen in semi-seclusion, each type having the advantage of a mirror-backed case to itself. Glancing at the catalog to this distinguished collection, written by Dr. R. M. Riefstahl, one could not help being impressed by the feeling manner in which this authority has summed up the attributes of these rare wares. Rather than add feeble words to such a masterpiece of understanding exposition, we take this opportunity to reprint in part the introduction to this work: "In the primitive stages of mankind," writes Dr. Riefstahl, "the making of pottery responds to a necessity out of which beauty grows unconsciously under the creating hand of the craftsman. Beauty is perceived by all the senses. It emanates not merely from color and plastic form, but also from weight, density and temperature. . . .

"The Chinese were the first to produce wares with vitrified bodies in which the molecules are melted into compact union; they succeeded in filtering light through the dense opacity of their stonewares and in the course of several centuries they gradually achieved the soft translucency of kaolin porcelain.

"Mohammadan potteries are entirely different from both the Greek and the Chinese. They seldom surprise by beauty of line or perfection of material; their sandy pastes and glazed earthenwares are very brittle, poor and fragile. And yet Mohammadan pottery is an achievement as high as any in the history of ceramics.

"What is the basis of its beauty? It is color—color, in the widest sense of the word; color produced not only by glazes—deep cobalt blue, rich turquoise, intense manganese purple and

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the opalescent and light greenish hues of creamy white; color, in endless variety, produced by the play of light and shade over the appearance of things.

"A French sculptor has said that sculpture is the art of creating light and shadow. One might call pottery, as conceived by the Mohammedans, the art of creating color through form. The potters of Islam produced many wares with relief decoration. The relief in itself may be coarse and, when moulded, somewhat mechanical, but by the play of light and shades which it creates, and by the hazard of the glaze running sometimes thick, sometimes thin, plain color is transformed into multitudinous hues and shades, so rich that they have never been excelled, even by the Chinese. This modeling in color, so to speak, gives a new meaning to plastic decoration and lends even to plain potteries a suggestion of plastic variety which in reality is not there. And, strange to say, without the brittleness of the wares, such beauty of color would have been impossible. The beauty of the wing of a butterfly cannot be produced in a solid material defying the centuries, in both cases the fragility of the material is essential to beauty.

"Mohammadan pottery is not a thing concretely permanent like sculpture or architecture. It is like music or poetry; it is an expression of moods and it expresses them through color. Form, light and color help to diversify the expression, as do words, rhythm and sound in poetry and music.

"An intense sensuousness lives in the Mohammadan potteries. The beauty of Chinese jades, stonewares and porcelains is abstract and eternal. The fragility of the Mohammadan wares suggest the passing of all things, and in their endless variety of appearance, with the changing light of day playing over their porous, irregular and softly shimmering surface, the creative abundance of life manifests itself. They seem to be alive, and we hesitate to touch their frail beauty with our hands."

A small case given up to Roman pieces of great rarity will attract connoisseurs in this field. Here, the lamp

with rich, brownish glaze is outstanding.

Edward I. Farmer, Inc.

The love of Chinese carvings in coral, jade, crystal and other precious and semi-precious stones is finely illustrated in the decoration of the Chipendale room of Edward I. Farmer, Inc. These are found in a wide variety of forms in the display cabinets, while some are used as charming settings for the lamps which illuminate the room.

Few expressions of Chinese art are so widely and genuinely appreciated as the work of these carvers, whose craftsmanship remains the marvel of their age. Many of the figures represented are those of the Goddess, Kuan Yin, while other forms most frequently found go back to the early ritual bronzes. The tradition of carving in jade, dating from as early as the Chou period, continued on through the Han and succeeding dynasties to the Sung and Ming eras. Under the patronage of the Emperor Ch'ien Lung, however, the art underwent a marked renaissance, as one largely contributing to a love of luxury and magnificence in which the famous monarch was a leading spirit.

Evidence of this same Emperor's friendship with Louis XIV of France is contained in the ornulu clock which he received as a gift from the latter monarch. This famous clock, which is on display in the foyer to Mr. Farmer's room, is in the form of an Oriental temple, surmounted by a large elephant. The works are by James Cox, and the clock chimes a tune on a scale of bells, while all the various figures and objects are set in motion.

A rare Chinese panoramic scene, carved in precious and semi-precious stones depicts a scene in the garden of the Taoist immortals, hidden amongst the inaccessible mountain ranges of China.

Ralph M. Chait

The room of Ralph M. Chait shows an originality and a feeling for the possibilities of Chinese art in the modern decor that has a marked appeal to a great many visitors. The charming facade of the room is decorated with

free copies of the famous Han stone bas reliefs discovered in the Wu Liang tombs in Shantung. In addition to illustrating the great funerary art of the period, they may be said to point to an early prototype in Chinese fresco art, examples of which have not come down to us, although there is literary evidence that such existed in the pre-Han era. The particular scenes reproduced here depict historical and mythological scenes, and contain animated groups of horses, as well as other animal representations for which the art of these times is justly famed.

The installation of the room as a whole is carried out in a modified Chinese architectural style, in keeping with our own era. Entering through the gateway, carried out in the Chinese manner, the interior is lined with gold-flecked Oriental paper, and simply accented in red and black lacquer. The sunken cabinets and shadow-box lighting afford a perfect setting for the pieces on view, which are limited in number and are therefore readily seen and appreciated by the visitor. It is Mr. Chait's intention to alternate the display from time to time during the exhibition, thus permitting a wider range of pieces to be shown, each time to full advantage.

Dominating the display in no uncertain manner is the Khmer statue of a female deity, dated XI-XIIIth centuries. The beauty and simplicity of conception expressed in the modeling of rare sensitiveness is at once apparent. Added to these qualities, the completeness and size of this figure constitute a great rarity, especially in this country, where Khmer art is as yet little understood or appreciated. Even Boston, so far as we know, has no piece of this distinction. Such a statue, in its nobility and serenity, makes one deplore the fact that a disproportionate number of quite ordinary people are, unconsciously to themselves, brought up from childhood in the shadow of the Greek ideal of plastic beauty—unfortunately usually to the exclusion of all others. Let us hope that this fine figure will do some propaganda for another, and surely no inferior, conception.

In the show-cases lining the walls, the very fine gold diadem, which was shown at the Berlin exhibition and, in

(Continued on page 14)



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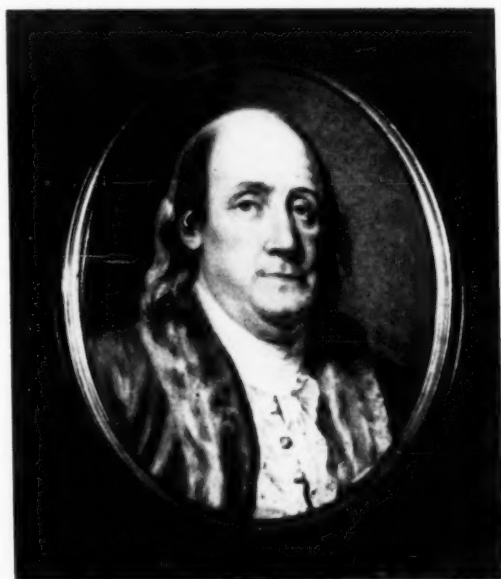
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20 East 57th Street, New York

Telephones PLaza 3-5067-68-69

President S. W. FRANKEL

Editors MARY MORSELL

Editorial Assistant . . . LAURIE ERLINGTON

Entered as second class matter, Feb. 5, 1909, at

New York Post Office, under the act of

March 3, 1879.

Published weekly from Oct. 6 to middle of June.

Monthly during July, August and September.

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SUBSCRIPTION RATES
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Canada 8.00
Foreign Countries 8.00
Single Copies25

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Holborn, W.C. 1
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Vol. XXXIII Nov. 10, 1934 No. 6

RETROSPECT AND PROPHECY

Since philosophy is a matter of time and leisurely contemplation, we must confess that our thoughts during the opening week of the Fine Arts Exposition have not as yet attained any savor of mellow reflection. Drama and excitement have for the moment triumphed over sober analysis. It has been an eventful week, in which within the span of a few brief hours on the opening day, we were privileged to see an Exposition of finished serenity emerge from a scene which still seemed to have elements of chaos. Then, there followed swiftly the brilliance of the formal opening, with the First Lady of the Land and a host of distinguished guests making the occasion memorable to all New York art lovers. And last, but not least, there has been the interesting, but admittedly arduous task of reviewing these exhibits in their final installation. Certainly, only a highly devout Buddhist could emerge from such a series of days still clinging to any truly connected vein of thought.

And so our remarks upon the Fine Arts Exposition are likely to be of a somewhat disjointed nature. First of all, however, it is already apparent that the courage which conceived and carried through this enterprise to its completion is likely to be fully vindicated. Already, there have been many who have forgotten that false caution which makes for apathy towards art. In other words, the opening days of the show were marked not only by the presence of many enthusiastic visitors, but by a surprising number of happy purchasers. And certainly it is gratifying to realize that when the appropriate occasion arises, Americans rally to the support of great ventures in the field of the arts, quite as readily as to more popular enterprises. When reports reached New York this October of the success of the London Antiques Fair, the portents seemed favorable for a similar great display on this side of



VIEW OF EARLY XVIII CENTURY PINE ROOM FROM ASHLEY PARK SHOWN BY FRENCH & COMPANY AT THE FINE ARTS EXPOSITION

Reviews and News To Be Published In Our Next Issue

Owing to the space devoted in this issue to the opening of The Fine Arts Exposition, it has been necessary to postpone until our next issue several exhibition reviews and news of museum acquisitions which demand fuller treatment than was possible in the present number. These include the fine exhibition of early paintings by Degas at the Marie Harriman Galleries; the Desplau show at Brummer's; the Metropolitan Museum's recent acquisitions of Egyptian sculpture and this same institution's report of work during 1933 and 1934 at Lisht.

Returning to a word. In the beginning was the word
Words words words
Listening to words a life of listening to words
The sound not the sense, it is the sound that soothes
The mesmeric circle of sound
To break the circle is to break the sense, the sound the spell
To interrupt is to break the spell to spill her port so spoil her sport
Her sport is a sort a sort a reminder a recollection
Remind to recall to mind whom or what is it it recalls to mind
She relates rhythmically she relates to a relation
To relative possibly a paternal relative an aunt
An English aunt could an English aunt enigmatically achieve
Effect an effect of similar cerebral character
Cerebral without old wine the soothing portly presence the
Port, the wine
Old port, the old port a voice like old port.

CORRESPONDENCE

Following close upon our interview with Miss Gertrude Stein, printed in the November 3 issue of THE ART NEWS, comes the following contribution from one of our readers:

Old port, the old port, a voice like old port
The wine of her voice
To sip, to soothe to be soothed, the soporific sound
The soporific soothing smooth voice like old port
To drink in her presence her portly presence the port
The old port
To be soothed to be charmed to be mesmerized by the sound
The sound of words, a circle of words, a cycle of words
The mesmeric circle of words, beginning with a word
A rhythmic cycle of words

ART OF FAR EAST IN EXPOSITION

(Continued from page 13)

cidentally, reproduced in the catalog, evokes admiration. It was, according to the distinguished scholar, the late Dr. Berthold Laufer, "worn around the head, probably by a princess or lady of high rank, on the day of her wedding or during the marriage ceremony. The wheel-shaped rosette in the center was originally inlaid with a precious stone, and is unique in composition and style. It represents the stylized diagram of a flower with calyx. At each end of the diadem, looking away from each other," continued Dr. Laufer, "are two recumbent supernatural or fabulous animals, each being equipped with a pair of horns, a flying mane consisting of five strands of hair, and two flames on their bodies. In front of each monster, there is a large ring or ear. The inner side of the diadem is provided with six tiny tubes placed horizontally for the purpose of attachment." The simplicity and austerity here achieved, in a medium which often tempts the artist to extravagance of ornament, is especially attractive.

Another beautiful piece of jewelry in the same case is a small, circular powder box of the same period as the preceding. The rich, melting color of the gold, and the exquisitely chased decoration of birds, clover sprays, trailing acanthus and two galloping animals, represent a high point in the goldsmith's art. Of this piece, Dr. Laufer said, "I have seen many gold ornaments of the Tang and Sung periods, but nothing that compares with this example in the unique character of the design and the fineness of workmanship." In a group of single color porcelains, a pearl gray, or clair de lune, amphora of the Kang-hsi period attracts the eye with the impulsive power of a living thing. The soft, lustrous glaze clothes a form of rare delicacy and grace, rising, as it were the blade of a plant, drawn heavenwards by the force of the sun and rain.

CLEVELAND MAKES EDUCATIONAL PLANS

CLEVELAND—Mr. Thomas Munro writes in a recent Cleveland Museum Bulletin of the educational plans for 1934-35. Glancing backward over the past summer, Mr. Munro remarks that "for the past three years the Museum's summer work has been developing rapidly, and its further increase this year suggests that summer may come to be one of the most important periods for museum education, instead of a mere hiatus between spring and fall. Greater leisure and the fact that the children are able to work out of doors are advantages that the summer naturally has over winter for museum activity. With the aid of the Holden fund for outdoor art, the Educational Department was able to carry on the summer outdoor sketching class, free to all boys and girls, 8 to 18 years of age, for which there was a weekly attendance of 350." New classes were composed of young people from nearby churches for the study of Christian architecture, sculpture and painting. For the first time, museum story hours and moving pictures were made regular weekly events.

This winter the Museum is inaugurating a campaign to interest high school students in art, and to make the Museum the sort of place which will attract them as it does their parents and their younger brothers and sisters. Conferences with high school teachers are being held regularly on the relation of art to the rest of the curriculum and experimental classes with Museum materials are being conducted.

In the galleries a series of important exhibitions is in store for the friends of the Museum this season. To an extent never before attempted, the activities of the Department of Education will be linked up with these special exhibits. All Saturday morning classes will have a chance to visit and study them. Both the Friday evening and the Sunday afternoon lectures have been arranged to fit in as far as practicable with this schedule of exhibitions: for example, while the show of Machine Art is here, that subject will be discussed by special lectures, and the same will be done when the Theatre Arts exhibit is on view.

Old Master Group Includes Examples Of English Painting

(Continued from page 8)

a "favorite of the gods," who figured in *The Iliad*.

The paintings on display in the English rooms of Daniel H. Farr illustrate to the full how much such works of art enhance even the finest decorative scheme. One of the most ambitious canvases is that of "The Dutton Family," by John Zoffany, a work that has been displayed in many exhibitions and reproduced in the standard works on the artist. The "Portrait of Lucia Gray," afterwards Mrs. Samuel Swett, by Gilbert Stuart, is outstanding among the charming female portraits on view. Painted in Boston in 1807, this painting is catalogued and reproduced in *Gilbert Stuart* by Lawrence Park.

Contemporary Art

By JANE SCHWARTZ

This exposition as a whole contains few paintings in proportion to the number of antiques. In view of the excellent facilities for installation, it is to be hoped that many more galleries will contribute to future Fine Arts Expositions. Representing the academic school is the Grand Central Galleries, in whose display the outstanding painting is, of course, Sargent's portrait of Mrs. Holmes Spicer. The characteristic fluency of method is evidenced in the treatment of gown, in which the brush lovingly lingers upon the satiny skirt and billowy ruffles. The delicately modeled face and the contrast afforded by the deep red background make this a very handsome study. "After the Storm" by Frederick Waugh is an interesting canvas depicting a peacefully desolate seacoast after the bruising ravages of a storm. The Hovsep Pushman painting treats still life in a glowingly decorative manner, consciously uniting a feeling for space and texture in his "Peaceful Golden Days." A landscape by Roy Brown, a portrait suavely brushed in by Olinsky, a characteristic winter scene by Hobart Nichols, and others complete the roster of this gallery. During the course of the Exposition, various canvases will replace these which have been reviewed in order to acquaint the public more fully with the work of Grand Central artists.

The Gause Galleries is featuring the oil paintings of Harry Lane. A descendant of the school of reality, he presents a more than accurate picture of the objects and people about him. The admirable composition and grace of brushstroke afford considerable aesthetic pleasure.

The remaining galleries have grouped together in one booth under the auspices of the American Art Dealer's Association. Six paintings have been contributed by the Macbeth Galleries. "Celestine" by Robert Henri employs his characteristically long brushstroke,



PORTRAIT OF LADY BOVEY

A feature of the Maynard collection of paintings, to be sold at Sotheby's on November 21, by order of Frances, Countess of Warwick.

By SIR PETER LELY

while Robert Brackman is represented by a charming study of a little girl in blue gingham. Jonas Lie distinguishes himself with "The Harbor," while Herbert Meyer strides ahead with a stirring landscape. A Blakelock adds further distinction to this exhibit. Watercolors by Taylor, Hassam, Meyers, Frieske and Brackman round out the list of Macbeth showmen.

The most important painting which the Ferargli Galleries is presenting is "Moonlight" by Albert Ryder, strangely bewitching in tonal values. "The Lonesome Road" by Thomas Benton is

humorously composed and drawn, with emphasis upon the similarity between the negro and the mule which is hitched to his cart. A Lucioni still life and the "Trapeze Artist" by John Steuart Curry add variety in method. Of the watercolors, Curry's "Hogs Fighting" is conspicuous for its excellent sense of form while Paul Sample, Benton and Randall Davey are displayed in their full talent.

Ehrich-Newhouse features the skillful "His First Lesson" of Remington. The Sargent portrait of Mrs. George Lambton shows a search for clarity of color not yet fully attained, although

the perfected brush stroke is in clear evidence. The portrait by Maurice Combris, although more modern in technique, exhibits his preference for the school of this distinguished ancestor. A watercolor by Fred Bucholz who is now showing at these galleries is the only representative of this medium.

The most talented member of the Kleemann group is Moses Soyer whose unusual bent for figures and spacing of volumes shows a kinship of method to his relative of the same name. A still life by Lillian Linding and a survey of the paraphernalia which bedecks an

artist's table by Albert Sterner, a "Figure in Landscape" by Taubes and "The Gladdach Men of Ireland" by Eugene Higgins add appropriate comments to art of the present day.

The last exhibitor in this group is Kraushaar whose display is distinguished by Maurice Prendergast's "Willows" in which a design reminiscent of wall paper is effected by an interlacing of figures. The large "Calla Lillies" by Charles Demuth spreads decoratively across the canvas, while William Glacken's "Bal Martinique" is a fascinating local comment in striking color.

In addition, these five galleries have a section devoted to their \$100 exhibition in which paintings by Carlsen, Connaway, Sloan, Taylor, Lucioni, Sample, Baer, Olinsky and others may be purchased at a reasonable price.

Flower paintings by Pieter Van Veen complete the list of paintings on exhibit. They combine the freshness of the flower form with a distinctive decorative quality.

The Kleemann Galleries is exhibiting a fine collection of modern prints whose quality may be determined by mention of the following names. Woiceski, Taubes, Soyer, Higgins, Sterner, Lowengrund and Curry are only a few of those included in this splendid showing. In the same section, Macbeth includes equally important graphic work from their private stock. Wengenroth, Reynard, Dehn, Wright, Wickey, Cook, Ganso and Sternberg are featured.

Kennedy and Keppel exhibit a group of both modern and contemporary prints, several of which have by now become confirmed classics. Pennell's famous "Lower Broadway" acts as a companion piece to Whistler's etching. An interesting group of Daumiers, a Cezanne, Renoir, Cassatt and Laurencin represent the French group. There is also on view a series of English sporting prints, engravings after famous paintings and several French works of the XVIIIth century. The group of living print makers contains examples by Martin, Levon West, George Bellows, Roth, Kerr Eby, Heintzelman, Hopper, Allen, Benson, John Taylor Arms, Butler and Landeck.

Sculpture

The Grand Central Galleries has several pieces of sculpture scattered about the foyer which leads to their painting exhibit. Allen Clark completed his twin pieces, "Forever Young" and "Forever Painting," after a visit to the Orient a few years ago. Chester Beach's "Glint of the Sea," Daniel C. French's study for the Lincoln Memorial and Harriet Frishmuth's "Reflections" lend an imposing air to this decorative entrance.

Rosalee Sondheimer, a talented young pupil of Archipenko, has contributed two pieces representing her work in the nude and portrait bust. These two were exhibited last season in her first one-man show at the Delphic Studios. The noble characterization in the head of William Leeker and the soothingly lyrical curves in the feminine torso add to the representation of contemporary art.

HOWARD YOUNG GALLERIES

OLD AND MODERN

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EXHIBITIONS IN NEW YORK

FRANCIS PICABIA

Valentine Gallery

Picabia could have been a great painter had he chosen the right path. As it is, he seems to have ruined an amazing talent by trying to shock the bourgeois. The first canvas which we saw was that bit of mischief entitled "Junge," which probably started out as a rather non-descript water scene containing a sail boat, some water and a slice of flattened landscape in the background. With some perverted instinct, perhaps cerebrally clothed in what Gertrude Stein terms the "fourth dimension," or else cramped by a scarcity of canvas, Picabia was unsatisfied and superimposed a head on top of all this. The result of such eccentric tricks is obviously to obscure the painter's genuine talent.

"Amies" presents another type of problem, not entirely dissimilar to that imposed upon us by cubists. This work takes the form of a picture puzzle in which the spectator is forced by the title to search for the missing parts. "Friends" will be lurking in all sorts of mysterious crevices of the paintings and we spent a delightful five minutes exploring for them. Our final result was seven "Amies" and we shall be interested if anyone has discovered more absentees. Another disturbing mannerism is the artist's habit of ruining splendid paintings by strewing leaves over them. We could weep for "Ouisititi," at least for what it could have been. For it is almost sheer vandalism not to have stopped when the canvas was a complete whole. There is such astonishing grace and rhythm in the entire composition, beauty in the modeling of the head as it turns on its shoulder axis, sweep in the stretch of the arm and the coiling spring of the animal's tail. What could account for the leaves? Is its "surrealist" meaning so important that it has the right to overturn the "apple



"FELINE FELICITY"

By CHARLES SHEELER

Included in the group exhibition of drawings now on view at the Downtown Gallery.

cart"? If one can overlook these mad-cap acts, there is a tremendous amount of power to be found in these paintings, even in the very ones which upset us so considerably.

If two oils had not been included in the exhibit, all this ballyhoo would not have claimed so much space. However, two studies of clowns indicate clearly the true artist who is sincere and does not indulge in publicity stunts for effect and attention. In "Panche," all the power of draughtsmanship which Picabia can command, coupled with great feeling for paint and texture, is there to the admired and loved. That wonderful line which Miss Stein has duly praised in her autobiography is present in its full glory prancing through the finger tips, the curving profile and ear. Color is used with discretion, the red of the nose echoed in the playing card which the clown holds in his hand and contrasted with the flashes of green

running through the amusing hat and suit. "Pepe" is equally magnificent in passages. However, this mood is not long in duration, for the remaining canvases, including "Fiancee," succeed in being only glorious might-have-beens.—J. S.

SIDNEY LAUFMAN

Milch Galleries

Fresh upon the heels of his Carnegie triumph comes the most recent exhibition of Sidney Laufman. Several phases of his career are to be seen and will be especially welcome to those who wish to see what constitutes the development of a prize winner at the Pittsburgh institution. This recipient took a little time to throw aside the shackles which French art had imposed upon him, as seen from "On the Terrace." A figure study surrounded by fruit is certainly a too obvious take-off on Matisse

to be a sincere creation. The use of distortion in the figure attended by a flattening of the spatial values in the background, together with the blue seascape which almost floods the interior indicate French tutelage too clearly.

However, it has not taken Mr. Laufman long to become acquainted with a personal set of plastic values. We see him next attempting a series of still lifes and landscapes which make up in paint for what they lack in subtlety. In other words, he has attained a certain mastery of technique. True, his color assumes a richer tone which can be illustrated by "The Clearing," and an obsession for design occupies his waking hours, but they allow little play of imagination to the onlooker. Gradually, a new interest in light and shade comes about, relieving the severity of his style. And soon, the artist's "Landscape" reaps profits from a prize extended by the Art Institute of Chicago. In this work, the clever lighting holds one's attention. The houses in the background are bathed in a tannish sunlight which is, in turn, repeated in the soil of the foreground, binding the elements into a plausible composition. Depth is realized by a series of poles extending backward.

But as yet Mr. Laufman has not moved us. Suddenly, however, he falls in love with spring, and a new chapter in his painting career opens. For it is a fresh and delicate style that emerges, in which trees are brushed in with a sensitive, furry brushstroke which takes one by force. Although the skies are still poorly painted and continue to be more of a backdrop than an integral part of the design, this new warmth makes us hope that Laufman will remain a lyricist.—J. S.

GREEN EXHIBITION

Reinhardt Galleries

Before the crash the color—
Red
Excitement
After the crash the color—
Blue
Remorse
That of to-day
Yellow
Fear
Now to Nature's own
Green
Normality

Thus is the "Green Exhibition" introduced. Paul Reinhardt has assembled a splendid array of paintings from private collections and leading galleries. Most of them have been discussed and reproduced in this magazine and other art papers so frequently that no additional words are called for on our part. It is enough to say that Renoir's "La Tasse de Chocolat" is conspicuously

hung, and this will in some degree give a hint of the general excellence of canvases featured. All works exhibited are either "Symphonies in Green," or else they accent that color in an important section of the composition. Running through a list of paintings, we find that the impressionists are well represented, Pissarro and Monet, followed by the post-Impressionists, Gauguin, Roussau and Van Gogh, are to be seen in familiar works. The American school is seen in works by Inness, Twachtman, Davies, Henri, Speicher, Sterne and Murphy. "Fauves" also receive their quota of attention, for Matisse and Soutine have not been overlooked. Other artists who aid in producing an exhibition of special merit are Zuloaga, Orpen, Courbet, Sezonac, Derain, Redon, Sargent, Deas, Cassatt, Cézanne and Corot. The Heckscher Foundation is benefited by this exhibition.—J. S.

TAUBES

Kleemann Galleries

Taubes has progressed a great deal along the way which he started to pave for himself in his last exhibition at this gallery. It is a pity that this artist does not confine his painting to still life, particularly that woven about flower themes, for it is in delineation of this subject that he achieves fullest expression. The chief charm of these paintings lies in the fact that they are sensitively wrought and at the same time are not of the "touch-me-not" variety. His line may be slender and alert but it never falters as it whips the flower form into life. That same *joie d'esprit* marked the still lifes of Renoir and has been regained, after a momentary quiet, by Kuniyoshi. It is good to see another artist of this type whose flowers are not staidly posed in a bowl but instead ripple through a canvas against an unfinished background.

It is more difficult to enjoy Taube's figure studies and landscapes, because the drawing has become self-conscious, the color more formalized and less dashing, and the composition weak in many passages. His excursions into allegory and hints of surrealism here and there do not hold up so well for the same reason. Paintings such as these require greater resources than Mr. Taubes has to offer at the present moment. But to return again to his best work, one of the finest is "Violin and Tulips," in which the solidity of the instrument acts as a foil of the amusingly young line which romps through the vase of flowers. One could choose at random other examples, for one can hardly go wrong when confronted with a group such as this.—J. S.

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ELI B. SPRINGS

THE third week of the month—November 19-24—has been set aside for the sale at public auction of the extensive and valuable art and literary collections of the late Eli B. Springs, financier and railroad executive, member of an old and distinguished South Carolina family. The sale is by order of Richard A. Springs and John M. Scott, executors. It offers innumerable opportunities to collectors, dealers, and connoisseurs to procure the rare and valuable in paintings, porcelains, silver, etchings, books, and choice *objects de vertu*. A brief resumé of the collections follows. An important group of single color and decorated Chinese porcelains of the Ming and Ch'ing dynasties, many of which were purchased by the late Mr. Springs from famous private collections. Representative carvings and snuff bottles in white and green jade, rose quartz, coral, agate, and other minerals. An interesting collection of about two hundred ivories portraying all phases of Japanese life and customs. A remarkable collection of about seventy-five fine gold-

mounted and enamel snuff boxes, including outstanding works by the best artists of the Louis XV and Louis XVI periods. Representative miniatures on ivory, mainly of the British seventeenth and eighteenth century schools. A splendid assemblage of English porcelains, figurines, groups and tableware of the eighteenth century, including outstanding productions of the Bow, Chelsea, Derby, Worcester, Bristol, and other leading manufactories of this period. About one hundred pieces of fine English and other silver. An exceptionally fine collection of paintings composed mainly of outstanding landscapes of the romantic nineteenth century school of Barbizon, and significant examples of American nineteenth century painters. The library comprises an unusually fine collection of colored plate and sporting books, splendid modern illuminated manuscripts, sumptuous jeweled bindings, and fine sets of English and American authors. English and French engravings in color, including fine sporting prints; and Rowlandson watercolor drawings.

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**"MOTHER AND CHILD"**

By JOHN E. COSTIGAN

*Included in the exhibition now on view at the Grand Central Art Galleries.***ANTHONY THIEME****Grand Central Galleries**

Those who are familiar with Anthony Thieme's work will be surprised to discover that his subject matter is no longer confined to fishing scenes, but now includes excursions into landscape, street scenes and figure studies. His latest paintings are derived from

the landscape about Rockport and Nantucket so that one will immediately assume, and rightly, that the marine subject is not entirely neglected. For this is the theme which he still executes most confidently. He knows his boats, and the diverting patterns which their dark bodies make upon the sheer blue of the water. He also knows that the sky will afford blank passages in his

composition and therefore accents the empty spots with flocks of white seagulls. These canvases are picturesque? conceived, Fisherwomen with their full baskets line the shores and wharves. Gray shacks set against the contrasting water carry the suggestion of desolation. It is a subject in which the artist delights and some measure of this delight is transferred to him who looks at them. Unfortunately, our favorites were not listed in the catalog, but they will be easily found by the process of elimination. These seem more fluent and easy in brushstroke than the others. "The Fish Pier," however, based on the diagonal baroque is an interesting canvas, as is "Union Street, Nantucket," with its serpentine road forming a circular design bound on both sides by quaint houses and fully-dressed trees.

Mr. Thieme was born in Rotterdam, Holland, and studied in both Italy and the Hague. For the past fifteen years he has painted in this country. He has received recognition throughout the United States both by prize awards and inclusion in museum collections.—J. S.

**DOROTHY OCHTMAN
JOHN COSTIGAN****Grand Central Galleries**

The Grand Central Galleries at their Vanderbilt branch present two exhibits. The first is that of Dorothy Ochtman, who is showing twenty-one flower pastels. Her technique shows an agreeable change as she turns from one variety of blossom to the other, generally drawn against neutral backgrounds. Her group of woodland flow-

**"ROCKPORT HARBOR"**

By ANTHONY THIEME

Included in the artist's exhibition now on view at the Fifth Avenue Branch of the Grand Central Art Galleries.

ers, due to their subject and treatment, have the most fetching grace. John Costigan has a few more virile things to say in his water colors and prints. As usual, his presentation of the child nude is the most successful of his themes. He shows a definite appreciation of their alert round bodies. Among the other subjects we preferred his prints, which are graciously humble in their attitude towards nature.

MONTREAL

The Art Association of Montreal has recently been presented with a painting entitled "Horses at the Trough," by the internationally known artist, Horatio Walker. The picture was given the Association by Miss Helen Norton whose brother, Mr. Harry A. Norton, purchased from the Ferargil Galleries the picture, "Mother and Pigs," by this same artist.

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NEW YORK AUCTION CALENDAR

American-Anderson Galleries
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November 13—Etchings and engravings, the collection of the late Frank H. Bressler of Milwaukee, Wis., sold to close the estate by order of Mrs. Mollie Bressler and The First Wisconsin Trust Company of Milwaukee. Now on exhibition.

November 14—Painting collection of the Chester H. Johnson Galleries of Chicago, Ill., consisting mainly of work by French moderns. Now on exhibition.

November 19, 20, 21, 22, 23, 24—Paintings, art objects, engravings and books, the collection of the late E. R. Springs, of South Carolina, to be sold by order of Richard A. Springs and John M. Scott, executors. On exhibition, November 15.

J. C. Morgenthau & Co., Inc.
25 West 47th Street

November 16—Japanese color prints, mainly the work of Hiroshige I, containing also Sharaku, Shunko, Koriyasu, Toyokuni and Hiroshige II. On exhibition, November 16.

Plaza Art Galleries
9 East 59th Street

November 15, 16, 17—Part I of the art collection and furnishings of Mr. and Mrs. Joseph W. Harriman. On exhibition, November 11.

Rains Galleries
12 East 49th Street

November 15, 16—English and American furniture and decorations, fine English china, old Sheffield plate, Chinese porcelains, Persian miniatures, antique textiles, Oriental rugs, etc. On exhibition, November 11.

DAVIS FURNITURE

American-Anderson Galleries—English furniture and decorations, the collection of Mrs. George P. Davis, together with property from the estate of the late George P. Davis were sold on November 2 and 3, bringing a grand total of \$23,025. The highest price paid in the dispersal was \$1,750 given by H. Grinnell for a Kirman palace carpet with animal motives.

Sotheby's Will Sell Maynard Paintings On November 21

LONDON.—Sotheby & Company will offer on November 21 the Maynard collection of paintings by Old Masters, removed from Easton Lodge, Essex, and to be sold by order of Frances, Countess of Warwick. Important works of the English school feature a "Portrait of the Second Viscount Maynard as Master of the Essex Hunt," by Sir William Beechey; a cricketing scene and a conversation piece by Arthur Devis and signed portraits of horses by Ben Marshall and J. Seymour. Several Dutch landscapes of fine quality, a Frans Hals and a Gainsborough landscape are outstanding in the combined property of the late Sir E. H. Scott, Bart, the Rt. Hon. Sir Samuel Hoare, A. R. Fordham, Esq., and the late C. J. Longman, Esq., which will be dispersed at the same time as the above. The finely illustrated catalog of this important sale, containing eighteen plates, may be examined at the offices of THE ART NEWS.

Of first interest to collectors in the Maynard group is the "Portrait of Charles, Second Viscount Maynard," by Sir William Beechey, which we illustrate. The manner in which the finely rendered figure of the huntsman, with his attendant dogs, is placed against a distant view of the valley is masterly, in effect. Huntsmen will like to know that the costume worn is that of the Master of the Essex Hunt, the kennels of which were situated at Easton. Another sporting painting, also illus-



"WHITE HUNTER" By BEN MARSHALL
Included in the auction of the Maynard collection of paintings to be sold by order of Frances, Countess of Warwick, at Sotheby's in London on November 21.

trated in these pages, is the portrait of a white hunter depicted by Ben Marshall in a landscape setting, signed and dated 1799. A fine example of Sir Peter Lely's finished style is the "Portrait of the Hon. Mary, Lady Bovey," who was the youngest daughter of William, first Lord Maynard, by his second wife, Anne Everard. The lady, to be found among our illustrations, is depicted in white silk dress with blue cloak against a ground of gold brocade drapery.

In marked contrast with the preceding are two figure compositions by Arthur Devis, both from the Maynard col-

lection. The cricketing scene is especially amusing, and charming in feeling. Both gentlemen in the painting are garbed in the costume of the period, highly unsuitable to active sport of any kind. In the background is the view of the park with Easton Lodge in the distance. The other attractive Devis canvas shows ladies and children disporting themselves innocently in the park of Walton Hall, Ashdon. An outstanding work in the English school is one of Gainsborough's rare landscapes. Exhibited at Burlington House in 1878, and the property of A. R. Fordham, Esq., this woodland scene reflects all

the beauties of light and shade as well as the cloud effects so characteristic of the English countryside.

In this notable dispersal also, three paintings will attract attention. These are a charming "Cupids in a Landscape," by Boucher, and two portraits by Greuze, the latter characterized by a fine strength and absence of oversweetness.

Several Dutch landscapes from the property of the late Sir E. H. Scott, Bart, sold by order of the trustees, includes two canvases by Jakob van Ruyssdael. One of these is a winter subject mentioned in Smith's *Catalogue Raisonne* and described by Hofstede de Groot as an "excellent picture." This work was formerly in the Jan Gildemeester collection, Amsterdam, that of Sir Simon Clarke, Bt., London and of G. Hibbert, London. A camp scene depicted by Albert Cuyp against a mountainous background was formerly in the Beckford, Fonthill Abbey collection, and is mentioned in Hofstede de Groot. Characterized by this same authority as, "a capital picture possessing in a high degree the rich harmonious tones of color and truth of gradation which distinguish his best works," is Adriaen van Ostade's "A Country Fair," formerly in the collection of Lord Rensdesham. Two Dutch scenes by van der Neer and a wooded landscape by Philips de Koninck should also be mentioned in this connection.

Other Dutch paintings to be offered in this remarkable sale include several river pictures by Jan van Goyen, which are the property of the Rt. Hon. Sir Samuel Hoare. One of these, depicting a turreted water castle on the right and fishermen drawing their nets in the foreground, is signed and dated 1647. The single Frans Hals, the property of the late T. J. Longman, Esq., represents "The Merry Toper," handled in the artist's characteristic manner. A "Madonna and Child" by Lorenzo di Credi and a group of drawings by Old Masters complete the interesting catalog.

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Corot Exhibition Draws Enthusiasts To Smith College

NORTHAMPTON. — To those who think of Corot only as a painter of misty landscapes peopled by dancing nymphs, the exhibition which is being held at the Smith College Museum of Art from November 12 to December 5 will come as somewhat of a surprise. Although New York has been able to study the earlier and less known work of Corot (perhaps the finest chance being afforded by the Museum of Modern Art with their Corot-Daumier Show of 1930), such opportunities have been scarce outside of the metropolitan area. Scattered examples of Corot's portrait and his early style are owned throughout New England, it is true, but, on the whole, this side of Corot's work has remained relatively unfamiliar to the general public. It is to reveal this less familiar Corot, this Corot of such amazing directness and diversity, that the present exhibition of some twenty-two paintings and drawings has been arranged. The landscapes date from the early "Town on a Cliff" (1826-27), made on Corot's initial trip to Italy, to "Le Lac de Genève" of some twenty years later. The portraits cover the whole of the artist's life, from that of his close friend M. Abel Osmond (1829) to the "Portrait of a Young Woman" of 1872, painted when Corot was seventy-six.

Is it perhaps the quality of his feeling that makes exact classification of Corot as a painter so difficult? Through his sense of classic serenity and masterly composition he is related to Claude and Poussin, but the manner of feeling is unmistakably of his own time. Corot, no less than Renoir, has left us a most faithful and charming record of the characteristic feminine grace of his period. In the freshness of his vision and careful search after facts, he stands with Constable and the Impressionists. Both the classical and romantic schools have claimed Corot, yet in his curious admixture of qualities he eludes any definitive label.

When long-delayed success came to Corot in the sixties, many of his finest works lay far behind him in point of time. Preceding the lyrical, indefinite landscapes which Corot was to turn out from that time on in ever-increasing numbers was the firm, compact painting of Corot's "early" period, a type of painting which recurred, however, from time to time throughout the artist's entire career. Corot seemed to have always at hand any one of his different styles, and, as late as the fifties, produced landscapes in which winding roads and tree-lined lanes were painted with all the clarity and emphasis upon structural form which made the early Italian studies so satisfying.

The "misty landscapes" tend to remain outside the main body of Corot's work, and present somewhat of an enigma, even today. More consistent in his simple and direct landscape style, which leads on from the clear golden manner of the Italian paintings through the broader but still solidly constructed classical constructions, on to those vague, amorphous scenes of Corot's late period. Corot never forgot entirely the lessons he learned early. Far too little known are those small studies in which the rose and buff buildings of the "Town on a Cliff" or the "Paysage Italien" are set so squarely upon the ground. Corot interests himself in the light, not only for its reflection on the waters surrounding the "Isle of San Bartolomeo, Rome," but for the planes and masses which it enabled him to build into a design. Mr. Alfred Barr, Jr., remarks in the foreword to the Museum of Modern Art Show that "Corot felt that same pleasure, too, in piling up the sharp plane, and masses of Mediterranean houses, as in the 'Inn at Montigny les Cormeilles' which we find in Giotto or Fra Angelico, or Poussin before him. Cézanne, Derain, and Picasso after him." Corot's later landscapes become more broad and majestic; none surpass these minute early landscapes in their directness and delicate precision.

During the thirties and early forties, critics still continued to be severe toward Corot, and the Salon to refuse his work. Sales had not begun as yet, nor had the praise which critics like Théophile Silvestre and Baudelaire were later to bestow upon the artist. Corot began to paint larger canvases, admirable for their breadth and sweep, and for the equilibrium attained among so many diverse elements, particularly noteworthy in the "View of Rouen,"



Portrait of Charles, Second Viscount Maynard
By BEECHEY
An interesting work in the Maynard collection of paintings, which will be sold at Sotheby's on November 21, by order of Frances, Countess of Warwick.

and the "Le Lac de Genève." Nostalgia for his halcyon days in Italy swept over Corot increasingly, and started him off on a new phase in which he painted scenes remembered from his early travels, such as the "Environs de Naples" (1841). This transitional work, leading up to the lyrical style in which so much of the earlier form is sacrificed, has a breadth that is new, with little attendant loss in firmness of structure. It is interesting to note in this connection that the "Ville d'Avray" of some thirteen years back is much closer in feeling and compositional synthesis to the Neapolitan scene than is the "Le Lac de Genève" of some four years later. One of the most enigmatic paintings in the exhibition is "The Spring," owned by the Smith College Museum. The color recalls Courbet, but the brushwork is that of the early "Town on a Cliff."

Unlike the landscape style, Corot's figure style seems to have sprung full blown and competent and to have remained the same throughout his life. His palette deepens, it is true, and the clear, gay blues and creams of the early paintings give way to rich bluish-green, mauves and crimsons. Corot's early preference for securing harmonious effects by means of his color tonality remained constant always, nor did his portraits lose their directness or solidity, even as the artist approached eighty. In the resolute drawing of the 1829 portrait of M. Abel Osmond, we are reminded of David or Ingres. More delicately suggestive are the two drawings in red chalk of himself and of Daumier. Although as he grows older Corot's brushwork grows looser, the skillful modeling and firm structure are retained in the lovely late portrait from the Hirschland collection as well as in the "Woman with the Water Jar" from Duncan Phillips. One of the latest portraits in the exhibition, the "Young Woman in a Red Bodice" from Mr. Carl Week's collection is nevertheless one of the most brilliant in contrasts, rich greens and browns throwing the glowing red of the bodice into full relief. More subtle in tone is the newly ac-

quired "La Blonde Gasconne" of the Smith College Museum of Art, in which gray and mauve are graded with the delicacy of a Vermeer.

Corot considered himself to be a landscape painter primarily, and relegated his figure-studies to his own studio or gave them away to his friends. Later critical opinion has found in these works some of Corot's finest expression. That figure-painting was Corot's true love is highly conceivable when one remembers that to a little model who applied for work when the artist was engaged in painting a misty landscape to order, Corot replied, "Come back later, my child; I cannot take a vacation now."

The complete list of exhibits and the collections from which they have been loaned is as follows:

PAINTINGS

"Town on a Cliff" (1826-27), Smith College Museum of Art, Northampton, Mass.; "Isle of San Bartolomeo, Rome" (1826-28), Museum of Fine Arts, Boston; "Paysage Italien" (ca. 1828), Mr. Josef Stransky (through the courtesy of the Worcester Museum); "Ville d'Avray" (ca. 1828), John G. Johnson Collection, Pennsylvania Museum of Art, Philadelphia; "Portrait of M. Abel Osmond" (1829), Mr. Adolph Lewisohn, New York; "Junières" (1829-30), Smith College Museum of Art; "The Inn at Montigny les Cormeilles" (ca. 1831), Farnsworth Museum, Wellesley College, Wellesley, Mass.; "The Spring" (1830-40?), Smith College Museum of Art; "Rouen from the Hills of St. Catherine" (1839-40), Wadsworth Atheneum, Hartford; "Environs de Naples" (1841), Springfield Museum of Fine Arts; "Le Lac de Genève" (ca. 1840-45), John G. Johnson Collection, Pennsylvania Museum of Art; "La Blonde Gasconne" (ca. 1850), Smith College Museum of Art; "La Muse Pensive" (1865-70), Mr. Josef Stransky (through the courtesy of the Worcester Museum); "Woman with Water Jar" (1865-70), Phillips Memorial Gallery, Washington, D. C.; "Ophelia" (1868-70), Museum of Fine Arts, Boston; "Young Woman in a Red Bodice" (1868-70), Mr. Carl Week's, Des Moines, Iowa; "Portrait of a Young Woman" (1868-72), Dr. F. H. Hirschland, New York.

DRAWINGS

"Portrait of a Child," Paul J. Sachs Collection, Harvard University; "Portrait of Daumier," Private Collection; "Self-Portrait," Private Collection; "Study of a Nude," Mr. Henry P. McIlhenny, Philadelphia; "Woman Kissing," Paul J. Sachs Collection, Harvard University.

E. H. D.

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AROUND THE GALLERIES

By Jane Schwartz

"Painting as an interpreter of localities" seems to be the theme of the openings this week. For various artists have searched with paint and brush for American landscape which will accentuate the style which they have developed from their course of study. Henry Strater, who claims attention at the Montross Gallery, although a painter of the east, has traveled to the Verde Valley of northern Arizona. The tremendous altitude of this region, with its accompanying dry clearness and sun-drenched landscape, has presented problems of no small dimensions. To meet them, Mr. Strater employs his pigment in large bold areas, across which large shadows fall in a decorative pattern of light and shade. This procedure, which the Taos group uses to such a great extent, results in canvases of a broad reality whose main distinction is to acquaint us with the topography of the West.

From a more eastern climate come the recent paintings of Charles Aiken shown at the Fifteen Gallery. The majority were executed about the lakes and hills which give such beauty to Wellesley, Mass. The interpretation, of course, differs greatly from that of Mr. Strater. The east has no use for arid sunlight and replaces it with a diffused glow which, mingling with the moisture of the air, casts tremulous flickerings of light and shadow in the path of each tree, house and flower. The effects striven for are lyric rather than epic, but the undeniable charm of Mr. Aiken's radiant green and his obvious feeling for a special locale are pleasing.

From that region about Tarrytown which includes Irvington and Cornwall, where Ichabod Crane and the headless horseman once lent a myste-

rious enchantment, issue the interesting canvases of Cordray Simmons, who together with his wife holds sovereignty over the Grant Gallery. For the past five years this artist has been engaged at the Metropolitan Museum in the difficult task of restoring old Greek vases. From association with this old art of ceramics, he has endowed his personal art with some of that peaceful serenity which is ever-present in Greek masterpieces. He is a "primitive," not with the rigid perfection of detail of a John Kane, but in the manner of his ancestral Americans who painted naively and simply. Some of these works have the quaint winsomeness of a Currier and Ives, heightened by an added vitality and animation. Mr. Grant knows his paint thoroughly and uses it always with an eye for texture and a color glowingly warm.

Our next station is Long Island, with an occasional hop to Richmond, where Theresa Pollak is a professor of art. Her exhibit at the Delphic Studios is comprised of drawings and oils executed in a somewhat heavy, and not always coherent, style. Among the dark green landscapes and figure studies which always seem a bit crowded there is, however, at least one canvas to compensate, a most humorous scene in an art gallery which only one who frequents them often can appreciate.

Lisa Schlaffer is showing at the same time both still life and landscape. What strikes one immediately is an apparent formlessness in her work accompanied by a deficiency in drawing. The composition of two heads is the least amateur and shows, at best, a tentative graduation from the Art Students' League. Photographs by Edward Quigley complete the list of exhibitions at this gallery. His themes are based on "Designs from Light" and include such subjects as gravitation, impact, transition and cosmic urge.

A complete knowledge of craftsmanship marks the portraits and one still life which Maurice Compris exhibits at the Ehrlich-Newhouse Galleries.



PAIR OF KU-YUEH HSUAN BOTTLES CH'EN LUNG PERIOD
Included in the collection of art objects formed by the late Eli B. Springs, to be sold at the American-Anderson Galleries on the afternoons of November 19-24.

They are so well done as to be quite unexciting and one hopes and prays in passing from one to the other that the artist will get a bit violent and perform some eccentricity which will disturb his correctness. However, this fails to happen, so we are finally reconciled to a rather despairing admiration of one who may rank among the best of performers. Fred Bucholz succeeds in attaining a little more movement and animation in his pastels of circus life, and thus lends a more eloquent flavor to this duet of exhibits.

The exhibition of paintings by Corinna De Berry at the Julien Levy Galleries introduces a series of flower studies which succeed in being at the same time both personal and feminine. Whether her technique is soft or strong, depending upon the type of

flower represented, the subject always looks well-poised in its carefully planned design. However, one can hardly get away from the fact that these pieces are decorative rather than expressive, and that the artist owes a debt to Van Gogh, especially in that clever painting of a chair on which is placed a bowl of colorful specimens. The space in the background is conscientiously distorted, making a pleasing contrast with the roundness of the flower forms.

The one sculptural exhibit of the week, besides that of Desplan, takes place at the Arden Gallery. Enid Bell, an English woman, has some decorative pieces to show which take as starting point the modern idiom, and culminate in a conservative rendering of form executed in every possible variety of wood. The high point of her work

is found in a few screens executed in bas relief with contemporary subjects.

The above exhibit being the only group show besides the drawings at the Downtown Gallery and that at the A.C.A. Gallery, we will turn again to the remaining one-man shows. George Lohr, whose twenty canvases decorate the walls of Contemporary Arts, has had a varied career. In 1916, he was instrumental in taking to Washington its first exhibition of "ultra-modern" art. A few years later, he acted as Director of the *Washington Herald* and is now conducting an Art Advertising Service in the same city.

In this exhibit, one will notice a few flurries of cubism, not enough, however, to afford a real blizzard. The artist is far better when trusting to a more personal style. For there is intrinsically a great deal of strength in his painting, especially in a self-portrait which exhibits much fine draughtsmanship coupled with self-knowledge. His "Ante-Bellum" has the charm of a Degas sketch.

In the gallery of Georgette Passedoit are a series of drawings by Serge Ferat which are among the best this reviewer has seen in a long time. They have much delicacy and refinement, together with definite expressive power. We immediately chose his "Father and Child" because it is so illustrative of this point. Executed in gouache, it consists of two heads exquisitely drawn; one hand completing the design. The attitude of the child with its tiny pink head eloquently placed against the strong brown neck of the father, that one rugged hand imaginatively reaching to the nape of the child's head and the pressure and release all expressed in a delightful rhythm, make this piece one to remember. Several drawings are more detailed, some of which abandon line for those tiny points with which Seurat drew in his figures.

Rockwell Kent treats an entirely different locality in his exhibition at the Macbeth Galleries. That same theme of "Greenland," which seems to fit his individual style so well, is again repeated. Those billowy mounds of land silhouetted against an icy sky are almost too well known for comment. Suffice it to say, he still handles his poster effects more than efficiently.

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IMPORTANT PICTURES AND DRAWINGS BY OLD MASTERS of the English and Continental Schools comprising fine portraits by J. B. Greuze; works by A. van Ostade, A. van der Neer, P. de Koninck, J. van Ruysdael, Lorenzo Di Credi, J. van Goyen, etc., and including the property of the late SIR E. H. SCOTT, Bt. and of the RT. HON. SIR SAMUEL HOARE, G.C.S.I., G.B.E., C.M.G., M.P. "A Wooden Landscape" by Thomas Gainsborough, R.A., the property of A. R. FORDHAM, ESQ.; and "The Merry Toper," a newly discovered painting by Frans Hals, the property of C. J. LONGMAN, ESQ. Also THE MAYNARD COLLECTION removed from Easton Lodge, Essex (sold by order of Frances, Countess of Warwick) including a "Portrait of the Second Viscount Maynard as Master of the Essex Hunt" by Sir William Beechey; A Cricketing Scene and a Conversation Piece by Arthur Devis; Signed Portraits of Horses by Ben Marshall and J. Seymour; "Cupids in a Landscape" by F. Boucher; etc.



SALE NOV. 21st: A newly discovered Frans Hals.



SALE NOV. 21st: "A Country Fair" by Adriaen van Ostade.



SALE NOV. 21st: "La Révêuse" by J. B. Greuze (formerly in the Nicolas de Demidoff collection).

Sales on view at least three days prior. Catalogues may be obtained from the Auctioneers, or may be consulted at the offices of THE ART NEWS, 20 East 57th Street, New York, and at their agents in Boston, Philadelphia, etc. (for addresses see page 14). Printed lists of prices and buyers' names may be purchased after each sale.

N. B.—Messrs. SOTHEBY & CO. beg to announce that they will be holding another important Picture Sale in December. Catalogues will be sent on request when ready.

COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIESSPRINGS PAINTINGS,
ART OBJECTS, ETC.

On Exhibition, November 15
Sale, November 19-24

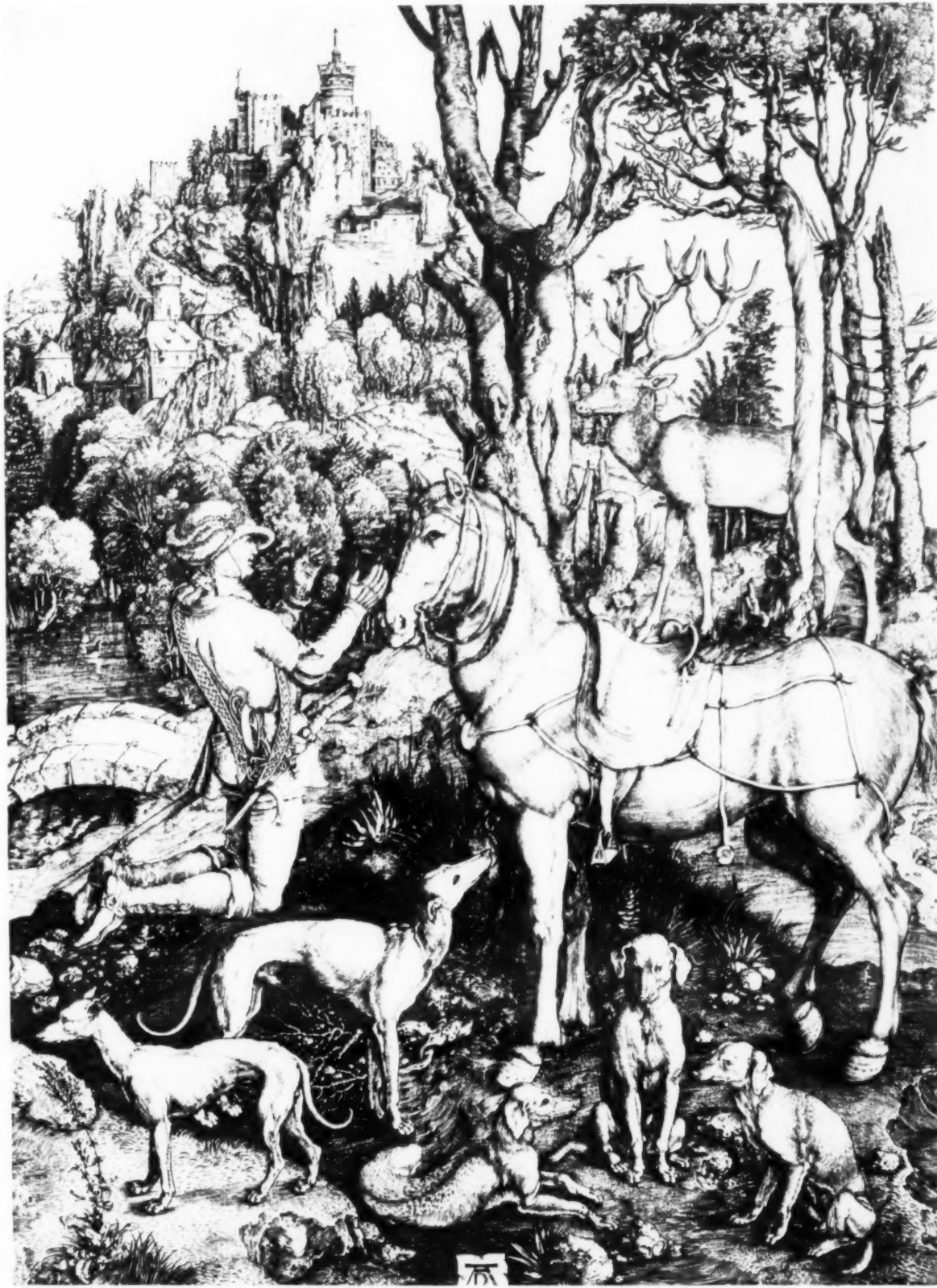
The magnificent collection of the late Eli B. Springs will be dispersed, by order of Richard A. Springs and John M. Scott, executors, at unrestricted public sale, at the American-Anderson Galleries, occupying the entire week from November 19 through 24, following exhibition commencing November 15. It will be brought out, for convenience, in four separate matching catalogs, covering paintings, art objects, engravings and books.

Mr. Springs assembled his art treasures largely from important private collections, the paintings notably from the famous C. K. G. Billings collection dispersed at the American Art Association in 1926, and eleven of these Billings pictures will now again go under the hammer the evening of November 23. The most notable feature of the art objects is the wealth of magnificent Chinese, English and Continental porcelains, among which are many truly superb Chinese pieces from famous collections, also masterly examples in Meissen, Sèvres, Worcester, Chelsea and Bow. A fine complete set of Wheatley's "Cries of London," in colors, is a feature of the print collection, which will be dispersed the evenings of November 21 and 22. The Springs library, which includes a rich assemblage of books with colored plates by Henry Alken, and Audubon's *Birds of America*, the Elephant folio edition, will be sold the evening of November 19 and the afternoon and evening of November 20.

Examples of the Barbizon School predominate in the painting collection. Three examples by Corot from the Billings collection are the beautiful, luminous "La Charrette de Grès," painted in 1872-74, which has appeared in notable exhibitions and has been illustrated in many authoritative works; the "Ville d'Avray," l'Étang Vu à Travers le Feuillage," painted in 1865-70; and "Mantes; Pêcheur et Chevalière en Vue de la Cathédrale et du Pont," another recorded work, painted in 1855-60 and purchased from the artist. All three are signed at lower left. Other Barbizon paintings from the Billings collection are "Bosquet d'Arbres," by Rousseau; Daubigny's "La Saulaie," dated "1863," shown at the Cent Chefs-d'Œuvre in 1892; Dupré's virile "Landscape with Fisherman," purchased from the artist; and "Le Mare aux Chênes" by Diaz. Also to be noted are the Troyon, "La Charrette de Foin," Cazin's "La Route," "Under the Willows," by Willem Maris, and "Venice" by Ziem.

In addition to examples in the Billings collection, Cazin is represented by his "Harvest Time," Troyon by "Vallée de la Touques," and Diaz by his "Nymphs Bathing," "The Harvest," a peasant group by L'Hermite, and Jacques' "Landscape with Sheep and Herdsman" are others which appear in the XIXth century French group, which also includes a pastel by Fantin-Latour and canvases by Isabeau, Fromentin, Gérôme and Bouguereau. Three paintings by Schreyer, three typical examples by Paul Jean Clays and work by American XIXth century painters including George Inness and Homer D. Martin, complete the painting group.

The collection of art objects offers a great variety of delightful items for many types of collectors. The Chinese porcelains constitute a truly magnificent group, mainly single color and decorated porcelains of the Ming and Ch'ing dynasties, many of which come from famous collections, such as those of A. E. Hippiusley, Samuel S. Laird, Viscount Leverhulme and George T. Veitch. Among the most important are a pair of superb Ku-yieh Hsuan bottles, Ch'ien-lung pieces, illustrated in R. L. Hobson's *Chinese Pottery and Porcelain*, 1915, with beautiful famille rose decoration; two K'ang-hsi amphorae, companion pieces, from the M. C. D.



"ST. EUSTACE"

This fine impression of one of Durer's masterpieces is included in the sale of the etching collection of the late Frank H. Bresler of Milwaukee, to be dispersed at the American-Anderson Galleries on the evening of November 13.

Borden collection; and a K'ang-hsi clair de lune amphora. Among the other fine K'ang-hsi pieces are an important sang de boeuf bowl; superb famille verte examples, among them an Imperial bowl from the Hippiusley collection and two oviform vases with original covers, from the Leverhulme collection; a rare peachbloom writer's coupe; and an important mirror-black globular-shaped bottle. Important Yung Cheng examples include famille rose and rose-verte plaques.

Magnificent Imperial items also appear in the extensive group of Chinese semi-precious mineral carvings, which comprise vases, incense burners, statuettes, bowls, snuff boxes and other objects in white and green jade, rose quartz, rock crystal, coral, agate and other materials. There are about two hundred carved ivories, genre subjects portraying various phases of Japanese life, and a small group of fine Oriental rugs and carpets.

Continental porcelains form an extensive and significant group in the European art objects collected by Mr. Springs, with a remarkable assemblage of fine English porcelain figurines, groups and tableware of the XVIIIth century from the Tom G. Cannon and Leverhulme collections, including outstanding examples of Bow, Chelsea, Derby, Worcester and Bristol. Gold-mounted snuff boxes and patch boxes of the XVIIIth and the early XIXth centuries comprise a lovely group, with some of the most important pieces from the Kaplan and the Edith Kingdon Gould collections, and representing the highest craftsmanship of the Louis XV and Louis XVI periods.

The important Continental art objects of varied character include XVIIIth century Florentine and North Italian

work, a XIXth century French crystal vase and three Indo-Persian jeweled gold, silver and silk embroidered panels. There is also a fine group of ivory miniatures, the majority British of the XVIIIth and XIXth centuries, and including characteristic examples given to Nicholas Hilliard, Samuel Cooper, Pettit, Smart, Cosway, Plimer and others. European decorative glass, including Bristol and Bohemian groups; about one hundred pieces of Georgian and other silver; Sheffield plate; and some paintings round out the catalog.

Fine English and French engravings in color, including sporting prints of the XVIIIth and XIXth centuries, and watercolor drawings of the XVIIIth, XVIIIth and XIXth centuries, make up another Springs catalog. The finest individual print is the portrait of Lady Hamilton as "Bacchante," engraved by Charles Knight, after Romney. Bartolozzi's fine engraved portrait of "Miss Farren," after Lawrence and "Lady Heathcote," after Hoppner, by James Ward, are also exceptionally brilliant in color. A group of fine original watercolors is dominated by twenty-four extraordinary Rowlandson examples, many from the Sidney L. Phipson collection. The collection is rounded out by a group of original drawings of the Dutch, British, German and Swiss Schools, mainly from the Phipson collection, including the notable "Landscape with Cottage and Trees" by Jacob Van Ruysdael.

The fourth catalog in the Springs collection covers the library, the outstanding features of which are an unusually fine group of colored plate and sporting books by Henry Alken and others; modern illuminated manuscripts; jeweled, miniature-decorated and other exquisite bindings; and books on ornithology.

By DURER

JOHNSON PAINTINGS

Now on Exhibition
Sale, November 14

One hundred and eighteen paintings, the collection of the Chester H. Johnson Galleries of Chicago, consisting almost entirely of works by French moderns, will go on exhibition at the American-Anderson Galleries today, prior to their dispersal in liquidation of the partnership, due to the death of Chester Johnson. They will be sold by order of the Probate Court of Cook County, Illinois, the evening of November 14. The catalog offers a brilliant group of works by French contemporaries, including Matisse, Dérain, Braque, Fernand Leger, Segonzac, and Picasso. It also comprises an interesting selection of paintings by Renoir, Degas, Odilon Redon, Seurat, Gauguin, Modigliani, Pascin and others. There are a number of XVIIIth century British portraits and an exceptional early Florentine primitive, "Madonna and Child with Saints," by Lorenzo di Nicolo Gerini, fl. 1392-1411, the latter from the collections of M. A. Pilletoire, Attaché of the French Embassy, London, and Charles S. Wakefield M.A., Monte Carlo.

Matisse is represented by his "Landscape near Collioure: (Pyrenées-Orientales)," painted in 1911; also by two figure subjects "Femme Assise dans un Fauteuil" and "Woman Reclining in a Chair." There are three examples by Modigliani, a bust-length portrait of

Dr. Devaraigne, the physician who attended him in his last illness, which is signed and dated "1917"; a powerful self portrait, head and shoulders, signed but not dated; and "Head of a Girl," all from the collection of Paul Guillaume. Degas's "Femme Assise" and his "Femme Mettant son Chapeau" are from Durand-Ruel and are illustrated in the *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas*, 2e vente, 1918. Examples by Redon include two of his typical flower pastels, one of which appeared in the Exposition Odilon Redon, Galerie E. Dinet, Paris, 1923. George Braque is represented by a still life, "Pêcheuse," signed and dated "28," and "Case d'Anemones," which was exhibited at the Carnegie Institute, Pittsburgh, Pa. Dérain's "Still Life: Fruit" is illustrated in André Salmon's *André Dérain in Les Chroniques du Jour*, 1925; two others by Dérain being his "Fleurs" and a "Landscape," painted in 1929. Others in the list of contemporaries include Picasso's "The Supper Party," "Composition with Pipe" and "Composition in Red and Yellow" both by Leger; the "Church at Montigny" by Maurice Utrillo; Segonzac's "Old Church"; two works by Chirico, both called "Les Jeux Terribles"; and the small vigorous "Head of a Clown" by Rouault. A characteristic work by Seurat, one of a group of drawings in the collection, his "Fort de la Halle," comes from Knoedler. A Gauguin composition, "Flowers," painted upon a panel, is signed "P. Gauguin, '82" and inscribed "A mon ami Bertaux." Another Gauguin is his "Frederiksberg Park, near Copenhagen: Winter," from Knoedler. There is also a marble bust of his son, "Emile Gauguin (1879)," from the collection of the subject.

FOREIGN AUCTION
CALENDAR

BERLIN

Hugo Helbing
Lepke

November 14—Antiquities and paintings by old masters.

LEIPZIG

G. G. Boerner

November 23—Engravings, woodcuts and etchings by Old Masters.
The Thomas Graf collection of German etchings.

LONDON

Puttick & Simpson

November 20—The unique collection of old English pottery belonging to Lord Revelstoke.

Christie's

November 12—Objects of vertu and miniatures, from the collections of the late Lady Northcote and others.

November 13—Chinese porcelain and objects of art, the properties of the late Walter M. N. Reid, Esq., and the late A. C. Bourner, Esq.

November 14—Old English and foreign silver plate, the property of the Rt. Hon. Lady Northcote.

November 15—Porcelain, decorative objects and furniture, Eastern rugs and carpets, the property of Mrs. Maud E. Stokes and from various sources.

November 16—Ancient and modern pictures and drawings, the properties of the late Rt. Hon. Lady Northcote and others.

Sotheby's

November 21—The Maynard collection of old masters, sold by order of the Countess of Warwick.

GALLERY NOTE

Mr. Harry Simmons, son of the well-known art expert, Mr. Isaac Simmons, has formed a partnership with the firm of Comer of London, dealers in antique furniture and art objects. This new firm, which will cater to the trade only, has taken extensive new galleries at 206 East 47th Street, New York City.

PHILADELPHIA

In response to requests from art and history teachers seeking new sources of inspiration in the teaching of those subjects the University Museum of the University of Pennsylvania has supervised the preparation of accurate scale models of ancient domestic architecture, to be colored and assembled in the schools.

The models, which include Roman, Egyptian, Medieval and Babylonian houses, are the product of months of cooperative study on the part of archaeologists from the University Museum.

SILVER EXHIBIT AT COOPER UNION

Original designs for teapots, tureens, ewers, tabatières, patch boxes, and many other household objects are shown in an exhibition of silver from the reign of Louis Quatorze to the Empire in the Cooper Union Museum for the Arts of Decoration. The work of distinguished silversmiths, including a part of the famous Louis XVIII silver service executed by Biennais, are also on view.

Correspondence between designs and their execution is an interesting feature of the exhibition, which will continue until November 27. There is, for example, an engraving of one of Masson's designs for a porringer handle; adjoining it is a silver porringer, on the handle of which the design is worked.

A cruet stand, candelabrum, sauce boat, ladle, dinner knife and fork, and a tea pot of the Biennais service have been loaned by Cartier, Inc. The pieces have had an involved history, since they were designed by the court silversmith and his collaborator, Cahier, for the Emperor Napoleon I when he returned from his exile on the Island of Elba and discovered that much of his original dinner service had disappeared. The Emperor never used it, however, and with the Restoration, Louis XVIIIth ordered that his royal armorial bearings be applied to each piece of the new service.

Another royal piece is the plate made by the great silversmith Francois-Thomas Germain for Catherine the Great of Russia. Germain as well as Roettiers, was called upon to produce objects of the greatest beauty for the Court of Portugal and of Russia, and examples of his work have always been held in general esteem. There is also a soupière of silver gilt made by Biennais for Napoleon's sister.

Signed drawings by Joseph Anton Seethaler for sauce bowls and cruet stands occupy an important place in the showing. Delafosse is represented by four ewer and cup designs, while candelabra sketches by Roettiers are included. A drawing by Pierre Germain is on view, as well as a book of designs which bears his own signature. On one set of engravings, Leon Decloux, from whom the Museum acquired the collection of drawings, noted that he had found no other similar set in existence.

Plates by Oppenord, Cotelie, Jean-Baptiste Toro, Briceau, Meissonier, Salembier, Marillier, Jean-Bernard Fay, Percier & Fontaine, and Jean Francois Forty, illustrate the varying styles of the periods. There are also engravings by Berin of buffets on which silver services are in place.

Of particular note in the collection is a group of designs for the handles of hunting knives, for gun stocks and trigger guards, and decorations for the ancient harquebus, predecessor of the musket.

From the Piancasstelli Collection, given to the Museum in 1901, are a group of sketches by unknown Italian designers of the 17th, 18th and 19th centuries, shown for purposes of contrast and comparison.

Embroidered hangings of silk and satin provide a background for the exhibition. Commissioned by the Genoese ambassador to the Court of Louis XVI, they consist of a center panel of butterfly yellow with separate panels of rose embroidered in tones of grey. When the ambassador returned to Genoa he had them set on the walls of his palace, the *Serra*, in Genoa. There he commissioned a Genoese cabinet maker to build a console table, arm chairs and side chairs for the same room, placing upon them an embroidered rose tapestry to match the walls. These hangings remained in the palace until shortly after 1920, when they were brought to the United States. They furnish a colorful background for the silver.

Contributors of silver to the exhibition include: Mrs. Frederick H. Allen, Mrs. Francis McN. Baker, Miss Susan D. Bliss, Pierre Cartier, Baron Maurice Voruz De Vaux, French & Company, Mr. and Mrs. Richard Gipsen, Mrs. Walter E. Maynard, Metropolitan Museum of Art, Mrs. John E. Parsons, Mrs. Charles Whiting, Mr. and Mrs. Frederick R. King, Mrs. Myles White of Baltimore, and Mr. and Mrs. Harold D. Gillingham of Philadelphia.

The Museum is open daily from 9 to 5, and from 6:30 p. m. to 9:30 p. m. in the evening.



"THE OYSTER WENCH"

By ROWLANDSON

Included in the Frank T. Sabin collection of original watercolor drawings by this English XVIIIth century artist, shown at the Arthur U. Newton Galleries.

Boston Museum of Fine Arts Announces Personnel Changes

BOSTON.—The resignation of T. Jefferson Coolidge, Under-Secretary of the Treasury of the United States, from his office as President of the Board of Trustees of the Boston Museum of Fine Arts has been announced. Mr. Coolidge was called to Washington last April to assist the Administration, and his presence there has made it impossible for him to continue his active work for the Museum. George Peabody Gardner, having resigned as Vice-President, Richard Gary Curtis was elected to that office.

Edward J. Holmes, the Director, has been elected by the Trustees to succeed Mr. Coolidge. Since 1926 Mr. Holmes has been Director of the Museum and in accepting the new responsibility he resigns as Director and George Harold Edgell is appointed to the position. At the same meeting it was announced that Charles Hawes would retire in the near future from his post as Associate Director after many years of devoted service.

In his capacity as Dean of the Faculty of Architecture at Harvard University, Mr. Edgell has shown unusual administrative ability and this experience combined with his long association with the Museum as a Trustee, a member of the Committee on the Museum, and of the Council of the School, and more recently as Curator of Paintings has admirably prepared him for his new responsibilities.

The appointments to the positions left vacant by the recent resignations and contemplated retirement assure the continuity of the able regime of the past ten years. During these years the Museum has undergone eventful changes. The new wing of the Department of Decorative Arts was opened in 1928, providing for the first time in the Museum an adequate display of the related arts of Europe and America exhibited in a series of period room and supplementary galleries. The adjoining Garden Court was completed at the same time. The Department of Asiatic Art has, within recent years, had its two divisions coordinated under a full-time curator. Simultaneously provision has been made for increased research in this field of art. The work of cataloging and installing the great collection of Eastern art, for which Boston is famous, has gone forward systematically. Today these collections are accessible

to student and public alike as never before.

The Department of Textiles, recognized as a separate department with a curator in 1926, has increased in scope of activity and in quality of acquisitions. The very fine tapestry fragments made for the Cardinal Ferry de Clugny, the Passion Tapestry from Knole, a Byzantine silk of the VIIIth century, Indian and Indonesian textiles, Egyptian, Arabic, and Spanish Arabic examples, and Peruvian pieces are significant among additions in recent years.

Plans for the Print Department to care for its expansion during the next twenty years have been completed. The additions to its collections within the past ten years have included many of its finest treasures made accessible because of unfortunate conditions in Europe. The Museum administration has been courageous in acquiring many items which can never be duplicated.

Experimental work in the preservation of prints and the treatment of diseased prints has been started in the Print Department, and elsewhere in the Museum a laboratory has been equipped for the scientific restoration and preservation of works of art, mainly ancient. A number of works of art have thus been added to the collections which would otherwise be lost or entirely unfit to exhibit.

Last year at a moment of darkest economic foreboding, the president, trustees, and the director courageously undertook the remodeling of the Renaissance Court into a series of special exhibition galleries which are now ready to be opened. With these galleries, the Museum has an opportunity to serve the public with temporary exhibitions to a degree that was impossible heretofore.

Minor changes have also been effected. A new accessions gallery has been created; well-lighted bulletin boards help the visitor to see immediately the current program at the Museum. An opening between the Department of Decorative Arts and the Print Galleries greatly facilitates the movement of visitors about the Museum. The response of the public to the Museum is seen by the steadily increasing attendance in the past five years, by the larger and more varied demands on the Division of Instruction, and by the consistent support of the Boston public through the years of financial depression.

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EARLY WOODWORK GIFT TO MUSEUM

Owing to the timely and generous gift from Mrs. Joseph Tuckerman Tower of a handsome exterior door, it has been possible to bring together for permanent installation in the American Wing of the Metropolitan Museum two valuable architectural details of New York State origin. Joseph Downs, writing in the October *Bulletin*, describes this acquisition as follows: "This door and a paneled room-end acquired last year were both incorporated as backgrounds in Gallery D 6 during the recent loan exhibition of New York State furniture.

"The door was taken some years ago from the house which belonged to the donor's ancestor, Dr. Stephen Thorn, at New Hackensack, Dutchess County. Although it dates from 1772, it is in the style of the earlier 'Dutch' doors so characteristic of the Hudson Valley. It is in two sections and the exterior surface is divided into eight fielded panels, the topmost pair being pierced by oval-shaped lights of green 'ball-eye' glass, as the Colonial New York newspapers described it. As characteristic of the Hudson Valley as the door itself is the hardware: long wrought-iron strap hinges cross the diagonal boarding on the inside, while on the middle stile of the outside a bold S-shaped brass knocker surmounted by a tiny mortar and pestle proclaimed the doctor's profession.

"The paneling, of stained gumwood, was removed from a stone house at High Falls, Ulster County, upon the occasion of recent renovations there. Although the date-stone in the south gable testifies that the dwelling was built in 1752, nothing is available of its history prior to 1801, when the property was acquired by Benjamin Hasbrouck. A prominent feature of this paneling is a wide fireplace outlined by a massive bolection molding and faced with a double row of early blue and white Dutch tiles. Fluted pilasters flank the fire-opening and the narrow, horizontal overpanel; concave moldings at the corners of the latter, as well as the scalloped board overlaying the tile-facing, mark a French contribution to Colonial design. Huguenots secured the New Paltz Patent in 1677 and established themselves in Ulster County several years before the heavy tides of immigration brought thousands of their faith to New York, following the Revocation of the Edict of Nantes. Subsequently the national identity of the French became obscured by the preponderance of their Dutch neighbors. It may be recalled that in 1626 a Huguenot, Peter Minuit, distinguished himself by negotiating the purchase of Manhattan from the Indians for sixty guilders' worth of merchandise."



"LA CHARRETTE DE GRES"

By COROT

This well known work by the artist is included in the sale of the painting collection of the late Eli B. Springs, to be held at the American-Anderson Galleries on the evening of November 23.

BUFFALO

Mr. Robert Tyler Davis, of Los Angeles, California, has been appointed to the staff of the Albright Art Gallery as educational director. He has recently taken up his duties as lecturer and organizer of the Albright Art Gallery's many educational activities among the students of Buffalo schools and colleges.

Graduating from Harvard in 1926, Mr. Davis returned there as a graduate student and a Carnegie Fellow, receiving his M.A. degree in 1928. Mr. Davis spent the following year in Europe, travelling in France, Italy and England, studying in museums, several studios in Paris and at the Sorbonne. For the next three years he was instructor in the history of art at the University of Rochester and at that time was also a lecturer at the Memorial Art Gallery in Rochester. In 1933-34, Mr. Davis returned to Harvard to study under Professor Paul Sach.

St. Louis Reports Museum's Work During Past Year

ST. LOUIS.—Thirty-one objects were acquired by purchase and one hundred and thirty-seven by gift during the past year, making the total number of objects now in the permanent collection of the Museum, 6,224. As during the previous year, most of the objects purchased were acquired in connection with recent group installations but advantage was taken of several favorable opportunities to add much needed examples to the Museum's collection of paintings. Six paintings were purchased, four by French and two by American artists. Outstanding among these are "Portrait of the Artist's Father" by Renoir, formerly in the Volard Collection, and "Port-en-Bessin: The Outer Harbor" by Seurat.

SYRACUSE

A PWA exhibition of paintings from Syracuse, Rochester, Buffalo, and New York City regions is now on view at the Syracuse Museum. This interesting display, occupying both main galleries, contains three large murals by a Buffalo artist, William B. Rowe, part of a series to be completed for the foyer of the Bennett High School auditorium in Buffalo. The subject is a musical theme, "The New World Symphony, Suggestive of Inspiration Sources of American Music." The three panels on view here are entitled "Ozark Hillbillies," "Navaho Indian Chant" and "Going Home, American Negro Theme."

Tempera sketches for murals that will be placed eventually in the new Rundel Memorial Library in Rochester have been painted by Carl W. Peters, a young Rochester artist who is represented in the permanent collection of the Syracuse Museum.

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Metropolitan Adds Notable Collection To American Wing

Representative of the important cultural contribution made by German settlers in Pennsylvania to the American background is the comprehensive collection of decorative art that has come to the Metropolitan Museum of Art as the generous gift of Mrs. Robert W. de Forest. "The collection includes furniture, pottery, metalwork, textiles, and colored drawings, and brings to the American Wing an artistic expression unlike any hitherto shown in our galleries," writes Mr. Joseph Downs in the October issue of the Museum's *Bulletin*.

The distinction of these arts and crafts lies in the strong sense of design possessed by the Pennsylvania German pioneers, who, aided by a lively imagination and a love of robust color, evolved their own vernacular for self-expression.

To the Pennsylvania German farmer contentment came with the rewards gained from rich soil shrewdly husbanded. In a country of green fields, great barns, and well-stocked larders, life was uneventful and complacent. Births, marriages, and deaths served to gather the settlers from isolated farm and distant township; house raisings, husking bees, and sleighing parties offered further relaxation from the routine of daily toil. A heartiness in the enjoyment of the common things of life was the endowment of these hardy pioneers and their offspring; the homely words of wisdom and humor inscribed phonetically in Rhineland dialect upon earthenware and iron, the gayly colored illuminations for wall and Bible, and the robust, comely furniture of walnut, oak, and yellow pine are a fitting record of their existence.

"Sentiment, love of nature, and symbolism provide the key to the exuberant decoration lavished upon dower chest and handbox, pie plate and birth certificate, fireback and sampler—indeed nothing was so trivial as to be scorned by woodcarver, painter, iron caster, or potter. The vocabulary of the artist was drawn principally from nature, flowers, animals, and human figures finding an infinite variety of treatment at the hands of the German craftsman. The fuchsia and the pomegranate are frequently represented, but the most popular floral motive is the tulip, a plant brought into Germany from the Near East in 1559 by a Swiss botanist. There its vogue culminated in the 'tulip madness' that spread to Holland in the XVIIth century. Dear to the hearts of the Pennsylvania Germans because of its flamboyant gayety, the tulip on slipware, needlework, and furniture seems but a nostalgic remembrance of the flower growing in far-away garden and dooryard; set formally in threes it is thought to represent the Trinity. The heart, carved in chair cresting, pierced in iron trivet, molded on fireback, and depicted on chest and birth certificate, is a universal token of love. The unicorn and the peacock are survivals of remote traditions; the former was considered as in mediaeval times to be the symbol of maidenhood, the latter, though a barnyard fowl and respected as a weather prophet, stood as in ages past for the Resurrection. Specially favored, too, was the eagle as the Bird of Freedom, while the turtledove was used to convey the sentiments of the heart and sometimes to symbolize the human spirit. Dogs and horses, modeled in chalk and clay, carved in wood, or painted in many colors, acknowledge the debt of the pioneer to his daily companions.

"The overcrowded ships on which the settlers crossed the seas afforded no means of transporting household goods except perhaps small trinket boxes and personal mementoes. But with the first struggle for existence safely past, visions of cherished possessions abandoned in the mother country soon were translated into a tangible form. Such pieces of furniture as the handsome sawbuck table with its crossed end-supports creating a cusped Gothic arch, the painted dower chests, and the open-shelved dresser in this collection remind us by startling resemblance that their ancestors still survive in Switzerland and Germany. The paneled, high-backed walnut chairs, the scroll-ended bench, and the trestle forms likewise proclaim a direct derivation from Rhineland furniture.

"In each county in southeastern Pennsylvania where the Germans settled, certain distinctive features of design predominate. Upon the painted dower chest, that piece of furniture *de rigueur* in every household with a marriageable daughter, these differences



GEORGIAN TILT TOP TABLE ENGLISH, MID XVIIIth CENTURY
This handsomely carved specimen is included in the sale of the Joseph W. Harriman collection, to be sold at the Plaza Art Galleries during the week of November 12.

may be readily observed. Berks County is represented by a pair of unicorns rampant, composed within an arched panel, among tulips and pomegranates. Chests from Lehigh County are recognized by the geometric star recurrent on Pennsylvania barns, set there to ward off unfriendly spirits from the cattle and to ensure prolific increase. Lancaster County chests display in sunken arches parrot-like birds and the familiar tulip and fuchsia drawn with a peculiar delicacy. Dauphin County chests are distinguished by two square panels, filled by a vase and flowers; in the example here the name of the decorator, Christian Selzer, and the date, 1785, are inscribed upon the vase. Signatures are, however, rare on Pennsylvania German chests. In Montgomery County chests a geometric exactitude is evident in square panels of tulips and carnations, each detail being placed with the certainty of compass and measure. These chests, made of pine and poplar, are fitted with spring locks and wrought strap hinges, and display in their decoration practised draughtsmanship and a knowing use of pigments.

"The art of the potter flourished equally with that of the maker of furniture and the painter of dower chests, and like them followed the techniques employed in the Rhine Valley. Slipware was made by trickling with a quill cream-colored liquid clay, or slip, on plates and jars of red earthenware. Sgraffito ware was produced by applying a light-colored slip to the clay surface when damp, then scratching in the design with a sharp tool, exposing the dark body beneath. Finally a glaze of red lead covered the pattern and often a rich green was added to the design by the use of oxide of lead. Pie plates destined to contain the succulent meat and fruit pies found on every well-provided Pennsylvania German table are most frequently seen; those with elaborate designs were presentation pieces and bear few marks of wear. Several potters have signed and dated their work. Samuel Troxel of Montgomery County inscribed on the border surrounding a spread eagle the legend, '... Happy is the one that is not mar-

ried.' David Spinner of Bucks County, son of a Zurich potter, has drawn in sgraffito a galloping charger whose rider represents Washington. Johannes Neesz of Montgomery County added in slip upon the border of a plate the motto, 'Luck and misfortune is every morning our breakfast'; his son made a brown slipware sugar bowl with an openwork lid. One of the few potters to use a mark was Jacob Scholl, whose covered jar incised with fuchsia blossoms bears his scroled trade-mark upon its base. A large deep meat dish, decorated by Samuel Paul in 1793 by what at first appears to be a double, Prussian-like bird, but in reality is a pair of doves conjoined to make a heart, signifying love and union, bears the Pennsylvania German inscription, 'The plate is made of earth; when it breaks the potter laughs, therefore take care of it.'

"A corner cupboard is filled with 'Gandy Dutch' Staffordshire pottery, appropriately named because of its cobalt and scarlet pomegranate flowers brushed freely over a white ground, and with pieces of spatter ware, sponged with background colors of pink, blue, or green and painted with peacocks and tulips. Through its obvious charm this imported ware supplanted to some degree the somber-hued native earthenware.

The Pennsylvania German sects whose faith did not embrace infant baptism used no *Taufschein*.

"To display the de Forest Collection two new galleries have been created at the entrance to the American Wing on the second floor. In one a room from a house built in 1761 in the foothills of the Welsh Mountains near Morgantown, Lancaster County, provides a typical Pennsylvania background. A paneled chimney breast and cupboard occupy opposite corners; a chair rail and baseboard break the plastered walls on the remaining sides, but, characteristically, the heavy cornice is not carried around the room. On the paneling the original blue paint has been recaptured by removing subsequent surface additions; inside the cupboard a clear vermillion is once more exposed. On the panel above the fireplace is painted a river scene with boats under sail, an iron furnace pouring out its molten charge on the river bank, and trees and mountains in the distance."

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of old prints of New York.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Society, 215 West 57th Street—Annual exhibition of the American Watercolor Society.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Watercolors by Awa Taireh of San Ildefonso Pueblo, and a collection of San Ildefonso pottery.

American Woman's Association, 353 West 13th Street—Work of thirteen contemporary women painters, November 14-December 15.

An American Place, 509 Madison Avenue—New oil paintings, watercolors and drawings by John Marin, to December 1.

Annot School of Art, RKO Building—Paintings by Annot, watercolors and gouaches by Jacobi, watercolors by Kurt Roesch.

Arden Gallery, 460 Park Avenue—Decorative sculpture by Enid Bell, to November 19.

Argent Galleries, 42 West 57th Street—Overmantels, panels, screens and decorative sculpture, by members of the N.A.W.P. & S., to November 17.

Artists' Gallery, Towers Hotel, Brooklyn—Special exhibition of small works in all media by the Brooklyn Painters and Sculptors, November 13-December 14.

Artists' Union, 11 West 18th Street—Opening group exhibition of the season.

Avery Library, Columbia University—Manuscripts of Firdausi, with miniatures, also printed editions of his works, to November 21.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Exhibits showing the history of silk, display illustrating print-making processes (Library Gallery); exhibition of contemporary New York City municipal architecture and allied arts.

Brummer Gallery, 55 East 57th Street—Special exhibition of sculpture by Desplau, to December 29.

Frans Ruffa & Sons Gallery, 59 West 57th Street—Paintings by American and European artists.

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 134 West 57th Street—Autumn exhibition of paintings and sculpture by artists of Carnegie Hall, to December 1.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contempor Art Circle, 509 Madison Avenue—New work by Arnold Friedman, to November 24.

Contemporary Arts, 41 West 54th Street—Paintings and drawings by George Lohr, to November 22.

Cooper Union, Astor Place—Exhibition of sketches by Winslow Homer; drawings and engravings by silversmiths' work from reign of Louis XIV to the Restoration, together with examples of the silversmith's craft, to November 27.

Delphic Studios, 724 Fifth Avenue—Paintings by Lisa Schaffer and Theresa Polak.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Exhibition of drawings by Marin, Sheeler, Davis, Brook, Kuniyoshi and Locke, to November 17.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Dubonnet, 551 Fifth Avenue—Paintings by artists of Contemporary Arts, and others.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by the Master Impressionists.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Pastels by Fred Buchholz, portraits and still life by Maurice Compris, to November 17.

Eighth Street Gallery, 61 West 8th Street—Oils and watercolors by David Burliuk, November 12-December 1.

English Book Shop, 64 East 55th Street—Original drawings by Paul Brown, November 12-24.

Ferargil Galleries, 63 East 57th Street—Sculpture portraits of famous men and women by Justin Sturm.

Fifteen Gallery, 37 West 57th Street—Recent paintings by Charles A. Aiken, to November 17.

Forum, Rockefeller Center—First Fine Arts Exposition, to December 1 (Admission \$1.10).

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—New watercolors and etchings by John E. Costigan, miniatures by Eda Nemoede Casterton, to November 17; watercolors by Eleanor Custis, November 13-24; exhibition of work by members submitted for lay drawing, to November 22.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings of Rockport and Nantucket by Anthony Thieme, to November 17; portraits by Catherine Richardson, November 12-24; paintings and sculpture by American contemporaries; eighteen original drawings by George De Forest Brush.

Grant Gallery, 9 East 57th Street—Prints by American artists.

Marie Harriman Gallery, 41 East 57th Street—Loan exhibition, "Early Paintings by Degas," to December 1.

Harlow, McDonald Co., 667 Fifth Avenue—Original watercolors by James McBey, during November; etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Historic Arts Gallery, Barbizon-Plaza—Special display of unique exhibits from the Henry Woodhouse historic collection.

Kelekian, 505 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Etchings and engravings, Audubon's "Birds of America."

Keppel Galleries, 16 East 57th Street—Prints by modern French masters, to November 15.

Kleemann Galleries, 38 East 57th Street—New paintings by Frederic Taubes, during November.

Knoedler Galleries, 14 East 57th Street—"A Whistler Centenary," one hundred etchings, dry points and lithographs by James A. McN. Whistler, to November 17; loan exhibition of important works by Corot, opening November 12.

Kraushaar Galleries, 680 Fifth Avenue—Paintings and prints by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

La Salle Gallery, 3105 Broadway—Group exhibition of paintings, sculpture by Helene Gaulois, to November 30.

John Levy Galleries, 1 East 57th Street—Exhibition of photographs and drawings, illustrating the activities of Federation for the Support of Jewish Philanthropic Societies.

Julien Levy Galleries, 602 Madison Ave.—Paintings by Corinna de Berri, through November 17.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings and prints by Rockwell Kent, to November 19.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Exhibition of Oceanic Art, sculptures and textiles, to November 17.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art: 1934; German XVth and XVIth century prints.

Mezzanine Gallery, Rockefeller Center—International Exhibition of Children's Painting, for the benefit of the Little Red School House, November 12-December 1.

Midtown Galleries, 559 Fifth Avenue—Work by Oronzio Maldarelli.

Milch Galleries, 108 West 57th Street—Paintings by Sidney Laufman, to November 24.

Montross Gallery, 785 Fifth Avenue—Paintings by Henry Strater, to November 17.

Morton Galleries, 130 West 57th Street—Work by Pa Hunt and Chaffee, November 12-26.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, through November; a New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china; special display of Empire silk gowns.

Museum of Irish Art, Ritz Tower—Opening exhibition, "Wild Earth."

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, opening November 14.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 1; children's books illustrated by museum objects; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Semi-annual exhibition of work by the art faculty.

New York Historical Society, 170 Central Park West—Exhibition of early American powder horns and powder horn drawings.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Arthur U. Newton, 11-13 East 57th Street—Original watercolor drawings by Thomas Rowlandson, from the Frank T. Sabin Collection of London, to November 17.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—Gouaches, watercolors and drawings by Serge Ferat, to November 30.

Pen and Brush Club, 16 East 10th Street—Paintings by members, to November 30.

John Reed Club, 430 Sixth Avenue—Fall exhibition, "Revolutionary Front, 1934," to December 7.

Rehn Galleries, 683 Fifth Avenue—Paintings by Henry Mattison.

Reinhardt Galleries, 730 Fifth Avenue—"The Green Exhibition," paintings by Renoir, Manet, Monet, etc., for the benefit of the Heckscher Foundation.

Roerich Museum, 310 Riverside Drive—Paintings by Ali Khan Vaziree Hassan, to November 23.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Fine prints and drawings.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Watercolors and drawings by fifty French artists, to November 14.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Works by French and American artists.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oils and watercolors by Ellshemius, watercolors by Aline Fruhauf, watercolors by Milton Avery and David Burliuk.

Uptown Gallery, 249 West End Ave.—Memorial exhibition of the works of the late Alfred Maurer, to December 3.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of paintings by Picabia.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects; watercolors of Nassau by Soldwedel.

John Wanamaker, 9th Street at Broadway—Wanamaker Regional Art Exhibition of contemporary American painting.

Julien Weltner, 36 East 57th Street—Exhibition of American figure painting, assembled by the C. A. A., November 12-24; German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Whitney Museum of American Art, 10 West 8th Street—Second Regional Exhibition of paintings and prints by Philadelphia artists, and a group of paintings by Adolphe Borie, to November 22.

Wildenstein Galleries, 19 East 64th Street—Drawings by Maud Phelps Hutchins, to November 15; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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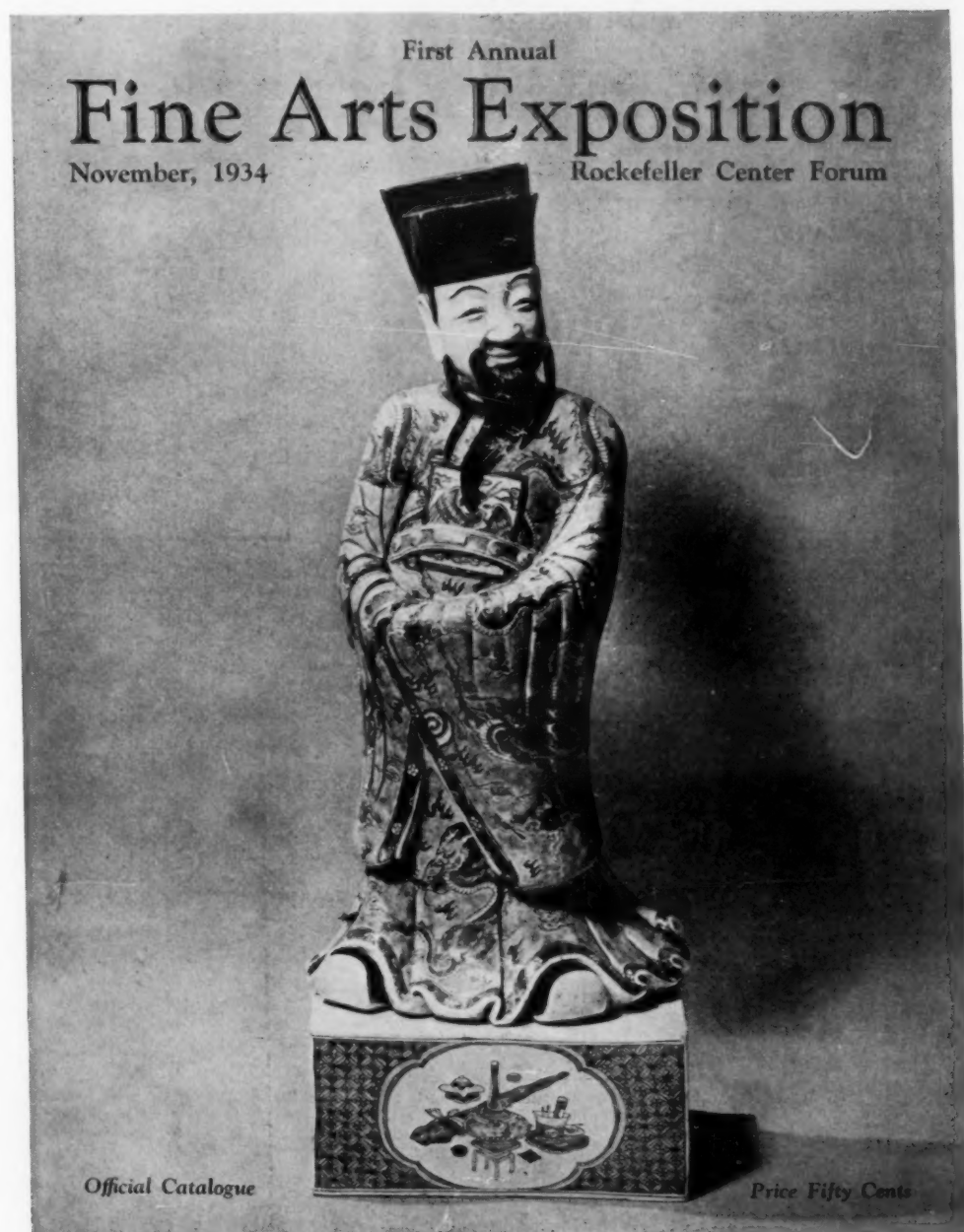
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